

लाल बहादुर शास्त्री प्रशासन अकादमी  
Lal Bahadur Shastri Academy of Administration

मुसुरी  
MUSSOORIE

पुस्तकालय  
LIBRARY

अवधि संख्या

Accession No. \_\_\_\_\_

GL 354.54093

वर्ग संख्या

IND

Class No. \_\_\_\_\_



पुस्तक संख्या

Book No. \_\_\_\_\_

128161  
LBSNAA

DIB 5  
5000

# REPORT

## OF THE

### FILM ENQUIRY COMMITTEE

1951



2011

PRINTED IN INDIA BY THE MANAGER  
GOVT. OF INDIA PRESS, NEW DELHI 1951

Price Rs. 2 As. 8 or 4s.

GOVERNMENT OF INDIA  
**MINISTRY OF INFORMATION AND BROADCASTING**  
**RESOLUTION**

*New Delhi, the 29th August 1949*

No. 36/3/48-F.—The question of having an enquiry, into the film industry has been attracting for some time past increasing public attention and has more than once been brought to the notice of the Government of India. The last enquiry into the film industry was held as long ago as 1927-28 and since then the industry has grown considerably. Having regard to the importance of the cinema in modern life and the magnitude and complexity of the problems relating to films the Government of India consider it essential to have a thorough enquiry conducted by a special committee which can investigate the whole position and suggest means by which this important industry can be put on a sound footing and be developed as a medium of education and healthy entertainment.

2. The Government of India have therefore decided to appoint a Film Enquiry Committee with the following terms of reference:—

- (1) To enquire into the growth and the organisation of the film industry in India and to indicate the lines on which further development should be directed.
- (2) To examine what measures should be adopted to enable films in India to develop into an effective instrument for the promotion of national culture, education and healthy entertainment.
- (3) To enquire into the possibility of manufacture of raw film and cinematograph equipment in India and to indicate what standards and principles should be adopted for the import of raw film and equipment and for floatation of new Companies.

3. The Committee will be composed as follows:—

*Chairman*

Shri S. K. Patil, Member, Constituent Assembly.

*Members*

Shri M. Satyanarayana, Member, Constituent Assembly.

Shri V. Shantaram, Rajkamal Kalamandir Ltd., Bombay.

Shri B. N. Sircar, New Theatres Ltd., Calcutta.

Dr. R. P. Tripathi, Head of the History Department, Allahabad University.

Shri V. Shankar, I.C.S., representing Information and Broadcasting Ministry.

Shri S. Gopalan will act as Secretary to the Committee.

4. The Committee will visit important centres and will take evidence in accordance with the terms of reference. Persons who desire to be called as witnesses should apply in writing to the Secretary, Film Enquiry Committee, c/o Ministry of Information and Broadcasting, Government of India, New Delhi, giving their full names and addresses together with a brief memorandum on the points on which they desire to give evidence. It will of course rest with the Committee to decide what evidence they will hear.

---

#### ORDER

ORDERED that a copy of the above Resolution be published in the *Gazette of India* and communicated to the Ministries of the Government of India, the Cabinet Secretariat, the Prime Minister's Secretariat, and to all Provincial Governments and Administrations and to the Ministry of States for communication to States and States Unions and a copy be also forwarded to the Secretary to the Committee for the information of the Committee.

P. C. CHAUDHURI,  
*Secretary to the Govt. of India.*

# TABLE OF CONTENTS

## CHAPTER I.—PRELIMINARY

PARAS.	PAGES
1—4 Official Resolution setting up the Committee . . . . .	1
5 Preliminary work . . . . .	2
6 The questionnaires . . . . .	2
7 Early difficulties . . . . .	3
8—11 Response to the questionnaires . . . . .	3
12 Taking of oral evidence . . . . .	5
13—14 Other sources of information . . . . .	5
15 Observations of other Committees. . . . .	6
16 Need for periodical survey of the industry . . . . .	6
17—19 The basis of recommendations . . . . .	6
20 Acknowledgment . . . . .	8

## CHAPTER II.—HISTORICAL REVIEW

21 The early enquiry . . . . .	9
22 State of the industry in 1928 . . . . .	9
23 The Report of the Committee . . . . .	9
24—25 State assistance to the industry . . . . .	10
26—27 Advent of sound in motion pictures . . . . .	10
28 Natural "protection" in the industry . . . . .	11
29 Factors contributing to growth of industry . . . . .	11
30—32 War-time development . . . . .	12
33—34 Industry after the War . . . . .	13
35—36 Production maintains progress . . . . .	13
37—41 Present position of the industry, some facts and figures . . . . .	14
42—43 Lack of employment statistics . . . . .	15
44—47 Position of industry at a glance . . . . .	16

## CHAPTER III.—THE FILM UNDER THE LAW

48—50 Film production . . . . .	17
51 Storage of inflammable film . . . . .	17
52 Exhibition of films . . . . .	17
53 State supervision of film production . . . . .	17
54 Storage and transport of film . . . . .	18
55 Transport of inflammable film . . . . .	18
56 The Indian Cinematograph Act . . . . .	18
57 Certification of films for exhibition . . . . .	19
58—60 Central and State certification . . . . .	19
61 Codes for guidance : uniformity in administration . . . . .	20
62 Human factor in censorship . . . . .	21
63 General principles . . . . .	21
64 "A" & "U" Certificates } . . . . .	21
65 The work of the Boards } . . . . .	22

PARAS.	PAGES
66 Powers of the State Government . . . . .	23
67-68 Compulsory exhibition of films . . . . .	23
69 Exhibition of approved films . . . . .	23
70-71 Exhibition of uncertified films . . . . .	24
72 Scrutiny of publicity material . . . . .	24
73 Scrutiny of scripts . . . . .	25
74-76 Scrutiny of film for export . . . . .	25
77 Licensing of theatres—The licensing authority . . . . .	26
78 Discretionary powers . . . . .	27
79-80 Virtual ban on construction of cinema houses . . . . .	27
81 Right of appeal . . . . .	28
82-84 Regulations governing cinemas . . . . .	28
85-86 Rules for safety and public health . . . . .	29
87 Floor area . . . . .	29
88-90 Exits . . . . .	29
91 Passages and corridors . . . . .	30
92-93 Gangways, aisle length and aisle spacing . . . . .	30
94-96 Ventilation . . . . .	31
97 Sanitary arrangements . . . . .	31
98 Fire precautions . . . . .	32
99 Facilities for parking vehicles . . . . .	32
100-101 Cleanliness in the auditorium . . . . .	32
102 Structural soundness of building . . . . .	32
103-104 Clear vision . . . . .	33
105 Projection booths . . . . .	33
106-107 Inspection and enforcement . . . . .	33
108-111 Entertainment tax . . . . .	35
112-113 Methods of assessment and collection . . . . .	35
114-115 Taxation by local bodies . . . . .	36
116 Copyright protection . . . . .	36
117-118 Existing protection for film . . . . .	37
119 Copyright of film content . . . . .	37
120 Protection of rights in film content . . . . .	37
121 Copyright in subject matter . . . . .	38

#### CHAPTER IV.—THE FILM AND THE PUBLIC

122-123 The film as a means of communication . . . . .	39
124 The film as a work of Art . . . . .	40
125 The film as a product of industry . . . . .	40
126-127 Prejudice against the film . . . . .	41
128-129 What is entertainment ? . . . . .	42
130 " Realism " and " escape " . . . . .	42
131 Propaganda through entertainment . . . . .	42
132 Entertainment value as criterion . . . . .	43
133 Effect of film on mass mind . . . . .	43
134 Psychology of condemnatory criticism . . . . .	44
135 Responsibility of elders . . . . .	44

PARAS.		PAGES
136	The appeal of the film . . . . .	44
137	Psychological effect of film themes . . . . .	45
138-139	The proper role of films . . . . .	46
140	How are pictures chosen ? . . . . .	47
141	Film in relation to the audience . . . . .	47
142	Fallacy of costs and popularity . . . . .	48
143	Effect of audience demands . . . . .	49
144	Appeal to the industry . . . . .	49
145	The short film : Government initiative . . . . .	50
146	Information Films of India . . . . .	50
147	Production of newsreels . . . . .	50
148	Cartoon Film Unit . . . . .	51
149-162	Establishment of Films Division . . . . .	51
163-168	Use of films in education . . . . .	55
169	Lack of electricity in rural areas . . . . .	57
170	Abolition of import duty . . . . .	57
171	Production of educational films with Indian background . . . . .	58
172-173	Silent films . . . . .	58
174	Need for film libraries . . . . .	59
175-176	Instruction in the use of films, etc. . . . .	59
177	Psychological effects of films : need for research . . . . .	59
178-180	Production of films specially for children . . . . .	60
181	Narrative form better appreciated . . . . .	62
182	Children in cinemas . . . . .	62
183-184	Effect of films on children . . . . .	62

#### CHAPTER V.— FILM PRODUCTION

185-198	Film production . . . . .	63
199-201	Artistic talent . . . . .	67
202-205	Central Bureau of story material . . . . .	68
206	Shortage of " stars " . . . . .	69
207	Appearance of " stars " in several pictures at a time . . . . .	70
208-210	Handicaps to emotional expression . . . . .	70
211-212	Organisation of artistes . . . . .	71
213-214	Training of artistes . . . . .	72
215-216	Production : technicians and their qualifications . . . . .	73
217-219	Facilities for training technicians . . . . .	74
220	Selection of students and number to be trained . . . . .	75
221	Unemployment among trained technicians . . . . .	76
222	Difficulties of providing advanced training abroad . . . . .	76
223-226	The film director . . . . .	77
227-233	Licensing of directors . . . . .	78
234-236	Standards of skill and wages . . . . .	80
237-246	The Factories Act and overtime employment . . . . .	81
247	Production problems . . . . .	84
248	The writer, the producer and the director . . . . .	84
249	Budgeting . . . . .	85
250	Discussion with technicians and artistes . . . . .	85

PARAS.	PAGES
251 The shooting schedule . . . . .	85
252—255 U. S. Production Code Administration . . . . .	85
256 Advantages of prior scrutiny . . . . .	88
257—258 The cost of a film . . . . .	88
259—260 Heads of expenditure . . . . .	89
261—263 Studio and production overheads . . . . .	90
264—267 Economy of using more than one stage . . . . .	90
268—269 Delay due to "sars" . . . . .	92
270 Other items in production costs . . . . .	92
271—272 "Padding" of budgets and "black" payments to artistes . . . . .	92
273—275 Restriction on over-time employment . . . . .	93
276—277 Optimum volume of production . . . . .	94
278 Working capital for production . . . . .	95
279 Turnover of capital . . . . .	95
280—282 Usage factor of capital . . . . .	95
283 Financing rates . . . . .	96
284 The consequences of difficulties in financing . . . . .	96
285—286 Joint stock companies . . . . .	97
287 Block account and stock-in-trade . . . . .	98
288 Spread of market risks . . . . .	98
289 Financing by scheduled banks . . . . .	99
290 Ploughing in the profits . . . . .	99
291 Film finance in the U. S. A. . . . .	100
292 Film finance in the U. K. . . . .	100
293 Financing of production by exhibition interests . . . . .	101
294 The Indian problem . . . . .	101
295—296 Supervision of production a pre-requisite . . . . .	101
297—301 Need and machinery for regulation of production . . . . .	102
302 Distribution excluded from finance proposal . . . . .	104
303—307 Suggestions for raising capital . . . . .	104
308 Distribution of films . . . . .	105
309—321 Financing distribution . . . . .	106
322—324 Cost of publicity . . . . .	110
325—326 Desirability of gradual reduction of costs . . . . .	111
327—335 Taxation . . . . .	111

## CHAPTER VI.—FILM DISTRIBUTION

336—337 Emergence of distributor as a separate entity . . . . .	115
338 Response to questionnaire . . . . .	115
339 Organisation of distributors . . . . .	116
340—347 Complaint against producers and exhibitors . . . . .	116
348—350 Export of Indian films . . . . .	119
351—353 Export of films to Pakistan . . . . .	120
354—356 Re-import of films : Difficulties of customs regulations . . . . .	121
357—358 How United Kingdom solved difficulty . . . . .	122
359 Free Export of unexposed film negative . . . . .	122

PARAS.		PAGES
IMPORT AND DISTRIBUTION OF FOREIGN FILMS.		
360	Volume of trade in foreign films . . . . .	123
361-362	Distribution in India . . . . .	123
363	Regulation of imports . . . . .	125
364-366	Revenue of foreign film importers . . . . .	125
367-368	Customs duty negligible . . . . .	126

#### FILM DISTRIBUTION.

369-373	Taxation . . . . .	127
---------	--------------------	-----

#### CHAPTER VII.—FILM EXHIBITION.

374-390	Film exhibition . . . . .	129
391-393	Employment in Ciremas . . . . .	135
394-395	Projection quality . . . . .	136
396-407	Length of films . . . . .	137
408-409	Entertainment tax : present tariffs . . . . .	140
410-416	Taxes and admission prices . . . . .	141

#### CHAPTER VIII.—SUPPLY OF RAW MATERIALS AND EQUIPMENT

417-419	Imports of raw film . . . . .	144
420-422	War time restrictions and controls . . . . .	145
423-425	Postwar demand for raw film . . . . .	146
426	Requirement and control of the market . . . . .	147
427-428	Availability from soft currency areas . . . . .	148
429	Import control . . . . .	148
430-431	Colour film . . . . .	149
432-433	Sources of supply . . . . .	149
434-435	Economy in consumption . . . . .	150
436-437	Foreign currency requirements . . . . .	150
438	Distribution of raw film . . . . .	151
439-441	Categories of raw film consumers . . . . .	152
442-443	Manufacture of raw film in India . . . . .	153
444	Characteristics of raw film . . . . .	153
445	Safety base film . . . . .	154
446	Recommendations of the panel on plastics . . . . .	154
447	Stages of manufacture . . . . .	154
448-451	Foreign currency savings . . . . .	155
452	Finishing plant possibilities . . . . .	157
453	Coating of imported film base . . . . .	157
454	Manufacture of emulsions . . . . .	158
455	Film base . . . . .	158

#### STUDIO EQUIPMENT.

456	Categories of equipment . . . . .	158
457	Equipment in present studios . . . . .	159
458	Photographic equipment . . . . .	159
459	Back projection . . . . .	159
460	Lights and fittings . . . . .	160

PARAS.	PAGE
461 Incandescent lamps . . . . .	160
462 Arc lamps . . . . .	160
463 Import requirements . . . . .	160
464 Sound recording equipment . . . . .	161
466 Editing and play-back machines . . . . .	161
467-468 Laboratory equipment . . . . .	161
469 Printing machines sensitometers, etc. . . . .	162
470 Miscellaneous equipment . . . . .	162
471 472 Stores and spare parts . . . . .	162
CHEMICALS FOR THE FILM INDUSTRY	
473-474 Photographic chemicals . . . . .	163
475-476 Processing of colour film . . . . .	164
477 Standardisation of quality . . . . .	164
478 Enforcement of standards . . . . .	165
THEATRE PROJECTION EQUIPMENT	
479-480 Requirements of the industry . . . . .	165
481-485 Manufacture in India . . . . .	166
486 Progressive manufacture . . . . .	167
487-489 Phasing of programme . . . . .	168
490-495 Stores and spares . . . . .	168
CHAPTER IX.—FACTORS AFFECTING INDUSTRY	
496 Recapitulation of the state of the industry . . . . .	171
497 Negative attitude of Government . . . . .	171
498 Picture of prosperity at the end of the War . . . . .	172
499 500 Where industry is at fault . . . . .	173
501 Official apathy . . . . .	173
502 Standards of film journalism . . . . .	174
503 Cinema goer's voice ; ineffective and unorganised . . . . .	174
504-505 Quality of films—technical and artistic . . . . .	175
506 Standard of historicals and mythologicals . . . . .	176
507 Comedies just parodies . . . . .	176
508 Impact of "star" craze . . . . .	176
509-510 Inappropriate music . . . . .	177
511 Indiscriminate dance sequences . . . . .	178
512 Designing of sets and planning of dresses . . . . .	171
513 Requirements of children neglected . . . . .	178
514 "Shorts" and newsreel . . . . .	179
515 Tribute to pioneers and outstanding achievements . . . . .	180
516-519 Dismal exhibition standards . . . . .	180
CHAPTER X.—RECOMMENDATIONS	
520-528 Recommendations . . . . .	184
ORGANISATION	
529 Film Council . . . . .	187
530 Composition . . . . .	188
531 Statutory powers . . . . .	189

PARAS.	PAGES
532 Research . . . . .	189
532 (a) Studios . . . . .	189
533 Control over production . . . . .	189
534 Training institutions . . . . .	190
535 Story Bureau . . . . .	190
536 Casting Bureau . . . . .	191
537 Educational panel . . . . .	191
538 Short films panel . . . . .	191
539 Exhibition panel . . . . .	192
540 Film Fund . . . . .	192
541-542 Associations and Guilds . . . . .	193
543-544 Production Code Administration . . . . .	194
545-547 Secrecy of production . . . . .	195
548 Scrutiny to avoid wastage . . . . .	196
549-551 Saving of raw film consumption . . . . .	193
552 Government supervision and control . . . . .	197
553 Central control of industry . . . . .	197
554 The Constitution Act . . . . .	198
555-531 Centralisation of responsibility . . . . .	198
562-563 Finance . . . . .	201
564 Taxation . . . . .	203
565 Import duty on raw materials and machinery . . . . .	203
566-572 Entertainment tax . . . . .	203
573 Certification fees . . . . .	205
574 Octroi and termin taxes . . . . .	205
575 Internal customs duty . . . . .	205
576 Police charges . . . . .	205
577 Licence fees . . . . .	206
578 Show tax . . . . .	206
579-580 Income-tax . . . . .	206
583 Revenues : allocation . . . . .	207
584-591 Revenues : augmentation . . . . .	209
592-596 Competition from foreign films . . . . .	211
597-605 Training institutions . . . . .	213
606-607 Production of short films . . . . .	215

#### SUPPLY OF RAW MATERIALS AND EQUIPMENT

608-611 Raw film . . . . .	216
612-613 Studio equipment . . . . .	217
614 Controlled materials . . . . .	217
615 Chemicals . . . . .	218
616 Theatre projection equipment . . . . .	218
617 Arc lamp carbons . . . . .	218
618 Technological research . . . . .	218
619 Testing of nitrate film for deterioration . . . . .	218
620 Manufacture of photographic gelatine . . . . .	219
621 Emulsion technology . . . . .	219
622 Sensitizing chemicals . . . . .	219
623 Gelatine substitutes . . . . .	219

PARAS.	PAGES
624 Plasticisers for acetate film . . . . .	219
625 Manufacture of colour film . . . . .	220
626 Light sources . . . . .	220
627-628 Production of stereoscopic images on the screen . . . . .	220
629-632 Certification of films . . . . .	221
633-637 Short films . . . . .	222
638-642 Educational use of films . . . . .	224
643-649 Critical appreciation of films . . . . .	225

## APPENDIX

I(i)	Provincial/State Taxation and the film industry . . . . .	229
I(ii)	Film censorship . . . . .	230
I(iii)	Film production and distribution . . . . .	232
I(iv)	Cinema theatres and travelling cinemas . . . . .	236
II(i)	Questionnaire on the Film Industry . . . . .	238
II(ii)	Questionnaire on the Film and the Public . . . . .	256
III	Associations and individuals who sent written memoranda in reply to part I of the Committee's Questionnaire dealing with the film industry . . . . .	266
IV	Individuals who replied to part II of the Committee's Questionnaire "The film and the public" . . . . .	271
V	List of witnesses who gave (oral) evidence . . . . .	276
VI	Extracts from Cinematograph Film rules, 1948 framed under the Petroleum Act, 1934 . . . . .	285
VII	Indian Railway Conference Association Red Tariff No. 16 . . . . .	291
VIII—	Censorship :	
	(i) Suggestion indicating probable objections to films by <i>Bombay Board</i> . . . . .	292
	(ii) List of film subjects likely to be considered objectionable by <i>Bengal Board</i> . . . . .	297
	(iii) The Motion Pictures Censorship Code, Madras . . . . .	299
IX	Statistics of film censored by State Boards . . . . .	305
X	Summary of export restrictions on films in foreign countries . . . . .	315
XI	Entertainment tax tariffs in force in different States . . . . .	317
XII	Statement showing entertainment tax collection in different States . . . . .	320
XIII	Statement of production of feature films produced and censored in Bombay, Madras, Calcutta and Punjab on language basis . . . . .	322
XIV	Production of feature films from 1939-1949 . . . . .	323
XV	The Production Code . . . . .	324
XVI	Allocation of production costs . . . . .	333
XVII	Statement showing the growth of cinemas as well as their regional distribution on a decennial basis from 1928-1950 . . . . .	336
XVIII	Advertising Code for motion pictures and regulations for the administration . . . . .	337
XIX	Distribution of films in the Indian Union . . . . .	339

## CHAPTER I

### PRELIMINARY

**Official Resolution setting up the Committee.**—The Film Enquiry Committee was constituted by a Resolution of the Government of India in the Ministry of Information and Broadcasting, No. 36/3/48-F, dated New Delhi, the 29th August 1949, which reads as follows:—

“The question of having an enquiry into the film industry has been attracting for some time past increasing public attention and has more than once been brought to the notice of the Government of India. The last enquiry into the film industry was held as long ago as 1927-28 and since then the industry has grown considerably. Having regard to the importance of the cinema in modern life and the magnitude and complexity of the problems relating to films, the Government of India consider it essential to have a thorough enquiry conducted by a special Committee which can investigate the whole position and suggest means by which this important industry can be put on a sound footing and be developed as a medium of education and healthy entertainment.

“The Government of India have, therefore, decided to appoint a Film Enquiry Committee with the following terms of reference:—

- (1) To enquire into the growth and the organisation of the Film industry in India and to indicate the lines on which further development should be directed.
- (2) To examine what measures should be adopted to enable films in India to develop into an effective instrument for the promotion of national culture, education and healthy entertainment.
- (3) To enquire into the possibility of manufacture of raw film and cinematograph equipment in India and to indicate what standards and principles should be adopted for the import of raw film and equipment and for floatation of new Companies.

The Committee will be composed as follows :—

#### Chairman

Shri S. K. Patil, Member, Constituent Assembly.

#### Members

Shri M. Satyanarayana, Member, Constituent Assembly.

Shri V. Shantaram, Rajkamal Kalamandir Ltd., Bombay.

Shri B. N. Sircar, New Theatres Ltd., Calcutta.

Dr. R. P. Tripathi, Head of the History Department, Allahabad University.

Shri V. Shankar, I.C.S., representing Information and Broadcasting Ministry.

Shri S. Gopalan will act as Secretary to the Committee.

"The Committee will visit important centres and take evidence in accordance with the terms of reference. Persons who desire to be called as witnesses should apply in writing to the Secretary, Film Enquiry Committee, C/o Ministry of Information and Broadcasting, Government of India, New Delhi, giving their full names and addresses together with a brief memorandum on the points on which they desire to give evidence. It will, of course, rest with the Committee to decide what evidence they will hear".

2. Prior to the issue of this resolution, the Press and representatives of the industry had urged the setting up of a Film Enquiry Committee. The necessity of holding a thorough enquiry into the state of the film industry was explained by the Hon'ble Shri R. R. Diwakar, Minister of State for Information and Broadcasting, during the Budget debate in the Constituent Assembly (Legislative) on 26th March, 1949. He said, "As regards the film industry as a whole, a thorough enquiry in this country is overdue—the last enquiry was held in 1928. A Committee would be set up early to go into all the various aspects of the question."

The announcement was well received.

3. The appointment of the Committee was thus in recognition of both the urgency and the importance of an enquiry into all aspects of the film industry. The terms of reference were apparently kept wide and comprehensive in order to enable the Committee to cover all the aspects of this important branch of national activity.

4. The proposal was approved by the Cabinet, and also by the Standing Committee of the Legislature attached to the Ministry of Information and Broadcasting.

5. **Preliminary work.**—After the terms of reference and the personnel had been announced by the end of August 1949, the Committee lost no time in settling down to business. The first meeting was held in Bombay on 1st September, 1949, to discuss the preliminaries. The pre-requisite of an enquiry into this industry was found to be the collection of complete up to date statistics, but these, unfortunately, were not readily available, being scattered and often submerged in official backwaters or concealed in trade channels. The first step of the Committee was to collect all the figures from the Governments of various States, and after a week, another meeting was held in Bombay to discuss and frame the questionnaire to be issued to the State Governments for the supply of figures. (Vide Appendix 1: Questionnaire to State Governments). It was also decided to ask for written memoranda from all persons engaged in the industry, from members of the public, including educationists, cultural and social workers, and from officials in charge of the administration of the rules and regulations governing the various aspects of the film.

6. **The questionnaires.**—Subsequently, the Committee met in Delhi on 15th and 16th October to examine the draft questionnaire. It was finalised after discussion, in the form in which it was issued,

in two parts, one relating to the film industry and the other devoted to the film in relation to the public. (Appendix II: Questionnaire to Industry and Public). Copies of both parts of the questionnaire were printed and sent to all film organisations and associations of producers, exhibitors and distributors, as well as to individual firms engaged in any of these branches of work and to editors of film journals. The questionnaire on the "Film and the Public" was sent to all educational, scientific and cultural organisations, to Members of Parliament, Vice-Chancellors of Universities, and principals of colleges, editors of newspapers and to officials generally concerned with education and with the administration of the Indian Cinematograph Act.

**7. Early difficulties.**—The Committee were initially handicapped by some misunderstanding on the part of some representative associations of the industry, who felt that they should have been consulted on the selection of the personnel of the Committee and also expressed doubts whether, in the absence of experts in finance or specialists in the technical side being directly associated as members, the Committee could comprehend and appreciate the special difficulties and peculiar problems of the industry. The misunderstandings, however, were subsequently cleared, thanks to the goodwill and understanding shown by leaders of the industry at Bombay and their appreciation of the efforts of the Chairman. It was pointed out that the composition of the Committee was obviously a matter solely for the Government of India to decide, and the selection of members had necessarily to be made, keeping in view more the need for a judicious and independent Committee who would give due weight to the views of all persons and organisations than for giving direct representation for the industry as such. The suggestion that specialists should be co-opted by the Committee was not considered necessary, but the Government gave an assurance that the Committee would consult experts on specific issues. A panel of such experts was constituted in consultation with the industry, and the Committee wish to acknowledge the full cooperation which these experts have given them.

**8. Response to the questionnaires.**—The controversy caused some delay in the receipt of written memoranda from the members of the industry, and the Committee consequently decided to extend the time limit for the receipt of the replies till the end of January 1950. From the initially poor response to the questionnaires, it was obvious that there was insufficient appreciation by the industry and the public in general of the scope, functions and importance of the enquiry. To enable the various interests to appreciate the Committee's task better, it was decided to get into closer touch with representatives of the industry at Bombay, Calcutta and Madras. The Committee's visit to these places in February and March, 1950, bore fruit. Better understanding with the members of the industry was established and greater interest was aroused in the public resulting in substantial response and co-operation with the Committee in the discharge of its duties. The following statement shows the number of questionnaires issued to the various categories of the industry :—

<u>To whom sent</u>	<u>Number sent</u>
Producers	450
Distributors	600
Exhibitors	2,000
Cine technicians	350
Cine employees	50
Cine importers	25
Distributors of imported films	15
Short film producers	10
Film chambers and associations	100
Studio and Laboratory owners	30
	<hr/> 3,630 <hr/>

9. The names of those who sent in written memoranda in response to the questionnaire on Film Industry are given in Appendix III. The magnitude of the response is really larger than is indicated by the number of replies received; most of the firms and individuals engaged in the industry are members of one or the other associations in the country, and the detailed memoranda received from each of these associations represent the collective views of scores of individual members, who have taken interest in the subject and whose ideas and suggestions have been incorporated in the memoranda furnished by the associations.

10. The questionnaire on the sociological aspects of the film was fairly well received by the Press, and there were suggestions that it should have been given even wider publicity and circulation. Actually, in addition to the 3,630 copies sent to people engaged in the industry, 3,510 copies more were distributed as follows:—

<u>To whom sent</u>	<u>Number sent</u>
1. Members of Parliament	300
2. Legislators (States)	1,250
3. Office-bearers of cultural organisations	600
4. Universities (Vice-Chancellors and Registrars)	50
5. Principals of Colleges	750
6. Associations of Headmasters and Teachers	10
7. Licensing authorities	250
8. Members of Censor Boards	150
9. The Press	150
	<hr/> 3,510 <hr/>

11. The names of those who sent in written memoranda in reply to the questionnaire on Film and the Public are given in Appendix IV.

**12. Taking of oral evidence.**—After a study of the written memoranda received from all the sources, the Committee held its sessions at Allahabad, Delhi (twice), Bombay (twice), Bangalore, Calcutta, Madras, Lucknow, Poona, Patna and Nagpur to take oral evidence from members of the public, persons employed or engaged in the industry and officials of the Central and State Governments. The number of witnesses examined at each of these centres is given below :—

(Their names are to be found in Appendix V.)

<u>Station visited</u>	<u>Number of days</u>	<u>Number of witnesses ex. amined</u>
Allahabad	2	2
New Delhi (1st session)	3	12
Bombay (1st session)	11	64
Calcutta	7	63
Madras	6	54
Lucknow	2	17
New Delhi (2nd session)	5	26
Bangalore	2	20
Bombay (2nd session)	6	23
Poona	1	14
Patna	1	9
Nagpur	2	17
	<u>48</u>	<u>339</u>

A large volume of evidence was thus collected to supplement the information gathered earlier in the form of written memoranda, and the statistics received from the State Governments.

**13. Other sources of information.**—In addition to the data collected in this country, the Committee have had the benefit of information regarding the film industry in the United States, United Kingdom and countries of Western Europe and East Asia, collected by the Chairman who visited important centres in these areas. This material has been of great value to the Committee in making a comparative study of the position of the film industry in India and abroad. The Committee have also had the use of information collected by Shrimati Anasuya Nadkarni, who was engaged in the study of the film industry in the U.S.A., and who undertook the task voluntarily, and completed it in a spirit of help and co-operation, which the Committee deeply appreciate.

**14.** In spite of the efforts made to secure the active interest and co-operation of the representatives of the industry and of the public, the actual response to our questionnaires fell short of our expectations. The co-operation of the people engaged in various branches of the industry, however, was encouraging. This cannot unfortunately

be said of legislators, educationists and social workers. The Committee sent out over 1,500 copies of the questionnaire to legislators of the Union Parliament and State legislatures. Not more than ten replied to the questionnaire. Similarly, over 800 copies of the questionnaire were sent to educationists, but the response was only about ten per cent. Nevertheless thanks are due to the few legislators and educationists who accepted our invitation and gave oral evidence before the Committee.

**15. Observations of other Committees.**—The Committee have also had the advantage of studying the observations of other Committees constituted elsewhere with a similar purpose of examining some of the problems now under survey in India. Special mention must be made of the UNESCO Committee on Technical Needs of the Press. Film and the Radio, the Committees appointed by the Board of Trade in the United Kingdom, to investigate the distribution and exhibition of cinematograph films and to study film production costs, and another Committee appointed by the Home Department to examine the effect of films on children in the United Kingdom as well as the U.S. Committee on Motion Pictures in Education appointed by the American Council of Education.

**16. Need for periodical survey of the industry.**—The handicap of lack of reliable scientific and complete data and the absence of research on certain fundamental issues connected with both the film industry and the film in relation to the public, was felt throughout the enquiry and in their recommendations, the Committee have stressed the need for special efforts to remedy this serious defect. In view of the important place which the film occupies in modern life, the Committee wish to emphasise the need for conducting a periodic enquiry into the statistics and trends of the film industry. Irrespective of sectional or personal prejudices, the film has come to stay. It is claiming an increasing number of patrons and votaries, and neglect to apply periodic correctives to this important formative medium would be culpable failure in the discharge of an essential public duty.

**17. The basis of recommendations.**—The difficulties which we experienced in securing the co-operation and response both of the industry and the general public have been indicated earlier and the lack of adequate information and authoritative statistics of the industry has also been commented upon. It must be observed with regret that oral evidence has also not been on the whole sufficiently well-informed and helpfully constructive. This has undoubtedly added to our task and we cannot claim that all our recommendations have been tested on the touchstone of experience or have in many cases the authority of the industry or people competent to speak on the subject. We have, however, the consolation that on a subject of such violent controversy, the industry cannot claim the monopoly of knowledge and wisdom, nor the general public a voice of competence and authority. On the other hand, we have found in the industry an unfortunate tendency to ascribe all its difficulties to external factors as opposed to those within the competence of the industry itself to regulate and control, to dramatise or over-emphasise certain evils without being able to suggest any clear-cut remedies, or to suggest remedies at somebody else's or public expense rather than at its own. To some extent this attitude is conditioned by the circumstances prevailing in the industry itself but the dangers of those

living in glass-houses casting stones at others or of applying correctives to everyone else but themselves, are obvious. In addition, we also noticed a general reluctance to accept the inexorable pressure of logic because of the countervailing instinct of self-preservation or an inclination to ignore facts because they did not suit the theory of *laissez faire* or the particular industrial or trade practices which apparently yield dividends. We also found different parts of the trade and industry speaking at cross-purposes or to their mutual contradiction. At the same time, we must acknowledge that persistence and persuasion on our part often succeeded in breaking down the barriers of prejudice or removing the clouds of suspicion and hesitation. There was at times refreshing candour or self-reproach both of which resulted in considerably eliminating any atmosphere of unreality or vagueness.

18. The approach of the general public has also been, on the whole, far from being comprehensive or well-instructed. There was greater stress on individual views than on public interests. While there was a general undercurrent of dissatisfaction with the existing order of things, there was no clear conception of its causes or the means necessary to remove it. There was, however, a practical unanimity on the important role which films have come to play in national life, their big potentialities for the public good, and the need for a proper regulation of, and direction to, film enterprise. We found witnesses of this category generally critical of the conditions in cinemas but unrepentant of their cinema-going habits.

19. It has not, therefore, been an easy or simple task to deal with our comprehensive terms of reference in relation to the conflicting evidence, documentary or oral, tendered before us. The conclusions we have set out in the body of the report and the recommendations we have made are thus based on a general analysis and assessment of the facts, views and suggestions placed before us, and they deal with what we consider to be the major issues covered by our terms of reference. We feel that in an inquiry of this nature, where a very large volume of evidence and data has to be comprehended, weighed and evaluated, and many divergent or conflicting opinions have to be reconciled, accepted or discarded, it is not practicable to be meticulously detailed or to examine each variation in practice from one part of the country to another, or to suggest a solution for every difficulty that might have been encountered in the past, much less to devise means of eliminating every conceivable defect in future. Nor would it be reasonable to expect us to pronounce on each pet theory or opinion howsoever strongly held by individuals, journals, or associations, or to give reasons for every statement that we make. We have tried to be as objective and comprehensive as possible to avoid missing the wood for the trees. We have endeavoured to separate the grain from the chaff that unfortunately abounds in discussions and dissertations on this controversial subject and to steer our course clear of the many conflicting interests and prejudices which are apt to cloud one's judgment over important issues arising in this industry. We hope and trust that those who will assess the value and utility of these recommendations will make a similar sympathetic approach to the many problems which we have discussed and covered in the report. We would like to warn the Government, the industry and the general public alike that in the treatment of

few other subjects is there greater need for a clear perspective, a wide horizon, unbiased approach and a scientific outlook.

**20. Acknowledgment.**—Before we conclude this Chapter, we should like to acknowledge the debt we owe to our Secretary, Shri S. Gopalan, and our staff for the untiring labour they put in and the zeal and devotion with which they helped us to complete our task. Shri Gopalan's help, in particular, has been most valuable to us. His encyclopaedic knowledge of the facts, figures and problems of the industry, his valuable contacts, his intimate and close study of the films both Indian and foreign, his ability and grasp have been such an asset to us. Towards the latter part of our work, particularly during the drafting stage, he has had to bear a double burden; he has borne it cheerfully even though it involved over-time exertions. Our Assistant Secretary, Shri P. N. V. Rao, was with us for seven months; he succeeded well in sharing and lightening Shri Gopalan's burden. On our Reporters and Stenographers has fallen the brunt of work of a nature which is often tedious and mostly uninteresting; they have done their part well. To one and all of these we are grateful for all that they did for us.

## CHAPTER II

### HISTORICAL REVIEW

21. **The earlier enquiry.**—The production, distribution and exhibition of cinematograph films in India was the subject of an enquiry by a Committee appointed by the Government of India in 1927, with Shri T. Rangachari as Chairman. The terms of reference of the Indian Cinematograph Committee were, however, rather narrow, motivated by a particular purpose and confined to an examination of the system of censorship then in force, a survey of the existing organisation for the exhibition and production of films, and a consideration of the desirability of measures for encouraging the exhibition of films produced within the British Empire and in particular the production and exhibition of Indian films. The Committee toured the country, which then included Burma and Pakistan and submitted a comprehensive report to the Government. Therein, they have traced in detail the development of the film industry in India from its early beginnings right up to 1928, when their report was presented. We need, therefore, confine ourselves to a recapitulation of the position of the industry in 1928.

22. **State of the industry in 1928.**—At that time, there were only 346 permanent cinemas in the country, of which 309 worked all round the year and 37 operated seasonally. There were, in addition, 116 travelling cinemas distributed in different areas of the country. Excluding the territory which now forms Burma and Pakistan, the number of permanent cinemas in the India of today could be estimated at 230 and the number of travelling cinemas at 90. Of these cinemas, only a few in Bombay, showed Indian films exclusively; the majority showed both Indian and foreign films, while about 50 cinemas showed only foreign films. The production of films in India was also small, averaging about 80 features per year. The screen was silent in those days, and provided the stories were suitable, films could be shown in different linguistic areas with suitable sub-titles and captions. The footage of foreign films shown in India was about seven times the total Indian production. Boards of censorship situated at Bombay, Madras, Calcutta and Rangoon, examined both foreign and Indian films, and the total length of film examined at the first three centres was about five million ft. in 1927. Films from the U.S.A. made up about 80% of the imported footage.

23. **The Report of the Committee.**—The report of the Committee, which was published by the Government of India, contains an analysis of the film industry as it then was and the recommendations of the Committee for its future development as well as their views on the points referred to them for enquiry. The members were of the opinion that censorship had worked fairly well, but recommended that it should be made a responsibility of the Central Government to be carried out by a Central Board of Censors constituted for the whole of India, for examination of imported as

well as Indian films. For encouraging the production and exhibition of Indian films, the Committee recommended a series of measures, including the setting up of a separate Department in the Central Government to look after the industry, as well as the creation of a Cinema Advisory Committee and a Central Cinema Bureau. They further recommended that cinemas in the country should be compelled to show a specified quota of Indian films, but that such preference should be shown only to Indian films, while others, whether made within the Empire or outside, should be dealt with on the same economic basis. The non-Indian members of the Committee who wrote a dissenting minute, expressed themselves against quotas and suggested that with more efficient organisation, the industry could place itself on a sound basis. They, however, supported many of the other recommendations of the Committee for giving assistance to the industry.

**24. State assistance to the industry.**—The recommendations of the Committee contained in the main report and in the minute of dissent were examined by the Government departments concerned. A few minor points were taken up, such as extending railway concessions to film production units and rationalising import duties. On the question of censorship, the recommendations of the Committee were accepted generally in principle, but no action was taken, as it required special legislation which the Government were not prepared to undertake at that stage since important constitutional changes were in the offing. Further, the world was then passing through a severe financial crisis and the major recommendations of the Committee for giving assistance to the Indian film industry were dropped *in toto* as they involved considerable expenditure. In the main, therefore, the report of the Committee has remained an ineffective record of some historical value and it had lain mostly buried in official files until the appointment of this Committee revived some interest in it. It might not be an unprecedented fate of a Committee's arduous and useful labours, but the lack of attention to it for well nigh quarter of a century has cost the public and the country dearly. A belated recognition of the value of the Indian Cinematograph Committee Report was the passing of legislation for central censorship at the end of 1949, a reform which, had it been accepted earlier, might have avoided certain undesirable trends which have lately manifested themselves in the industry.

**25.** However, in spite of the lack of any assistance or appreciable measures of encouragement from the Government, the Indian film industry forged ahead in technique, size and importance, and the annual production had more than trebled in the next four years. The number of cinemas had also increased to about 400 by 1931.

**26. Advent of sound in motion pictures.**—With the introduction of sound in motion pictures shortly after the Committee's report had been published, the film industry all over the world underwent a revolution. The industry had to think in terms of sounds and pictures, instead of pictures alone, of dialogues and music instead of pithy and literary captions, of sound effects and photography instead of mere camera shots. To the psychology of visual reactions was added the sensitiveness to sound. Production methods had to be changed, and studios had to be redesigned or rebuilt suitably and equipped with sound recording apparatus. Theatres had to be acoustically treated and fitted up. The demands on artistes grew

larger and heavier. The film became something more than a mere pantomime show; many actors who had made their name in silent pictures found themselves displaced by others who could speak well or sing. Musicians were engaged by film producers instead of by theatre-owners as formerly. Everyone in the industry had to learn new techniques, and very often to devise them.

27. Reliable figures are not available, but according to statistics contained in private publications, the conversion of the Indian film industry to sound pictures was complete by the end of 1935. The production of silent features dropped from 300 in 1931 to 7 in 1935. No new silent feature pictures were released thereafter. The production of sound picture rose correspondingly, from 23 in 1931 to a peak of 233 in 1935. Production, therefore, levelled off and remained steady at about 170 films per year. Theatres had in the meanwhile been converted to the projection of sound pictures, and the number of theatres also increased to about 700.

28. **Natural "protection" in the industry.**—By far the most unexpected effect of the advent of sound was to give the Indian film industry a measure of protection and fillip far beyond anything contemplated by the Rangachari Committee. Silent films, which depended to a very large extent on acting and mime were comparatively free from the bounds of language and geography. United States producers, with the talent, experience and resources that they command, turned out silent pictures which could not be equalled elsewhere, and producers in many other countries had found themselves unable to stand this competition. But with the use of dialogue and music in the film, producers in countries where English was not spoken, were secure from United States competition for quite some time. Subsequently, U.S. producers started making versions of their productions in the major European languages, but until recently they have not attempted any serious production of versions in Indian languages. Under the shelter of this protection provided by language, the Indian film industry developed rapidly.

29. **Factors contributing to growth of industry.**—Even otherwise India possesses certain factors which favour the growth of a national film industry. The most important of these is the enormous population sharing a common culture, traditions, modes and experiences of life. Each linguistic group in this country is of the size of a full-fledged nation in the West. Further, the cinema offers entertainment within the means of a large section of Indians, and with dialogue in Indian languages, it has brought entertainment well within the comprehension of most of them. Many different forces in action during the last twenty years have resulted in a rapid growth of the size and number of Indian towns and consequent increase in potential cinema audiences. The people of India, not particularly, fond of social recreation at clubs or gatherings, and functioning in family rather than community units, have taken to the cinema as the only form of easily available and comparatively inexpensive entertainment within their means. Combined with sound, the pictures have displaced all competing entertainment such as the theatre, musical gatherings, poetic symposiums, and open air stages that flourished even two decades ago. Under increasing popular urge and patronage, cinemas sprang up all over the country and their number rose to over 1,500 in 1939. At the time of the outbreak of the war, India stood third among the producing countries in respect

of volume, turning out 9% of the total world production (Japan 27%, U.S. 22%, Germany 7%), though in the number of cinemas she ranked low, possessing only 4 cinemas per one million of population (U.S.A. 150 per million, U.K. 80, Germany 65, Japan 20).

**30. War-time development.**—During World War II, the cinema habit spread much further and faster among the population, as a popular means of relieving war-time tension, and a medium for stimulating war propaganda. The greater purchasing power of all classes of the population particularly the poorer and lower middle classes and the expansion of employment both in the army and in industry, brought about an increase in the number of persons who could afford regular visits to the cinema. The earnings of the exhibition side of the industry rose very fast in consequence. Theatre equipment costing over 40 lakhs of rupees was imported during this period, in spite of war-time difficulties, and a number of new cinemas were opened. While there were only 1,265 permanent cinemas in India in 1939, their number had increased to 2,090 in 1945.

**31. Production,** however, was limited because of the difficulties of getting raw film. As a measure of conserving the supplies, the production of "trailers" to advertise films or other products was banned. A limit was also placed on the length of each feature film and on the total length of film exhibited at each show. Later, the distribution of raw film came under control; users could secure supplies only under a licence and had to submit returns of the film they had used up. This system of licences continued in force till the end of the war. During this period there were several complaints that some producers had transferred their licences to others for a consideration or that they were selling film in the black market. On the other hand, there were the usual allegations of favouritism and invidious distinctions in the grant of licences. A committee was therefore set up by the Government of India to advise it on the issue of licence. The Committee was composed of the following members:—

Chairman	Secretary, late I. and C.S. Department.
Vice-Chairman & Convener	Deputy Secretary, late I. & C. S. Department.
Representative of the Indian Motion Picture Producers Association, Bombay.	Shri V. Shantaram.
Representative of the Independent Producers Association, Bombay.	Shri M. A. Mughni.
Two members nominated by Government.	Shri Chandulal Shah, Bombay. Shri M. A. Fazalbhoy, Bombay.
Representative of the South Indian Film Chamber of Commerce, Madras.	Shri Y. V. Rao.
Representative of the Bengal Motion Picture Association, Calcutta.	Shri B. N. Sircar.
Representative of the Northern India Film Producers Association.	Shri D. M. Pancholi.

32. The Committee functioned till the end of the war, but shortly before the controls were due to lapse, the Bombay members of the Committee resigned in protest on ground of some differences with the Government over the issue of licences.

33. **Industry after the war.**—The war ended at a time when the industry was enjoying a boom. Cinemas, old and new, were earning large revenues, and since the annual production of films had been curtailed, from about 170 at the beginning of the war to about 100 when it ended, the distributors and producers also secured good returns on every film. So when controls were lifted by 1946 there was a sudden spurt of activity both in production and exhibition. Theatre equipment imported in the two years 1946-47 and 1947-48 amounted in value to a crore of rupees. Studio equipment costing another crore of rupees was also imported and installed in the same period. Within three months of decontrol, over 100 new producers entered the field, attracted by the prospects held out by the industry, and new films released numbered over 200 in 1946 and 283 in 1947. The nature of this sudden expansion and its effect on the industry are briefly examined below and in detail in the chapter relating to production.

34. Then came the partition and like other spheres of economic activity, the cinema industry was affected considerably. There was at first a temporary loss of a portion of the market. A number of cinemas which had been exhibiting Hindi films produced in Bombay were located in what is now West Pakistan, while some others formerly showing Bengali films were located in what has become East Pakistan. Disturbances in this country affected cinema earnings to some extent. Finally, the shortage of certain building materials, which were required in large quantities for housing displaced persons, led to the imposition of a ban on the construction of new cinemas in many States of the Union.

35. **Production maintains progress.**—In spite of these adverse factors, however, there was no drop in the production of new films. This branch of the industry continued to attract new comers, who started bidding up the fees of popular stars. Costs of production increased in other directions also, particularly because of rise in prices while working capital became more difficult to secure. The increasing burden on public revenues led to State Governments looking for easily manageable sources of revenue. Almost all the States decided to increase the rate of Entertainment tax on cinemas.

36. Popular patronage continued to increase and the gross revenues of the industry showed a continuous rise. But though there was more money to go round, the number of claimants to a share in the spoils increased. Competition among producers reduced profits; falling off of standards, a necessary consequence of unhealthy competition, resulted in fewer successes and many failures. Established producers feared that a shrinking market and rising costs would result in a severe setback to the industry. The industry which had grown out of proportion under the stimulus of artificial war-time prosperity, began to show signs of stress and strain under adversity. Ill-equipped and unprepared for a change in its fortunes, torn by jealousies and dissensions, converted from a business enterprise to

a sort of gamble, it grievously suffered from organisational mal-adjustments. Within three years of the end of the war, the leadership of the industry had changed hands from established producers to a variety of successors. Leading 'stars', exacting financiers and calculating distributors and exhibitors forged ahead. Free-lancing became the rule among the artistes, and 'stars' on the pay-roll of established producers became the exception. Ambitions soared high; the cameraman of yesterday became the director of today and producer of tomorrow. Film production, a combination of art, industry and showmanship, became in substantial measure the recourse of deluded aspirants to easy riches, and neither internal correctives nor external inspiration or pressure intervened to halt the process. This picture of the industry by no means partial or overdrawn, continues to unroll itself in the same dismal and dreary fashion.

**37. Present position of the industry: Some facts and figures.—**The film industry in India consists of three different sectors, production, distribution and exhibition. There are also ancillary industries, such as the manufacture of photographic chemicals, equipment and accessories of film production, film cement and projection and re-winding equipment for cinema theatres and the manufacture of materials for studios and cinemas.

38. The figures given in the following paragraphs to illustrate the progress attained by the industry are not comprehensive nor can their accuracy be fully vouched for. That cannot but be so in the very nature of things. The figures available from official sources have had to be checked and compared with information gleaned from several trade publications and journals.

39. At the exhibition end, there are nearly 2,400 cinemas in the country situated in permanent or semi-permanent buildings and about 850 located in tents or other similar structures. The average seating capacity of a permanent theatre in India is about 600, ranging usually between 400 and 1,200. The seating capacity of touring cinemas may also be taken at about the same average. This gives a total seating capacity of about 20 lakhs. Most cinemas in the country hold more than two shows a day. On the basis of daily attendance estimated at 40% occupancy, i.e. not less than 16 lakhs, the annual attendance in all the cinemas would come to 60 crores. (Our estimate is rather conservative; a trade publication gives the daily attendance figure as 20 lakhs, equivalent to an annual attendance of 73 crores). The cost of a large theatre in major cities may exceed Rs. 8 lakhs, while others in smaller towns, many of them built before the war, cost the owners half to three-quarters of a lakh of rupees, including the site and building. On the whole, smaller theatres predominate in numbers, and the average cost of a theatre in India may be estimated at one lakh of rupees. The 2,400 permanent theatres represent, therefore, a capital investment of Rs. 24 crores. A touring cinema costs between 20 and 40 thousand rupees, including the tent and equipment; the total cost of 850 touring cinemas now in operation may thus be estimated at an additional 2 crores of rupees. The over-all capital investment in the exhibition side of the industry would thus amount to nearly 26 crores of rupees. These estimates are based on the number of cinemas in operation today and are, therefore, higher than recent estimates of the industry which placed the number of cinemas at a smaller figure.

40. The annual production of films in the country is about 275 and has remained practically at that level for the last two years. If the production of films is assumed to be distributed uniformly over the whole year and if the investment on production is also taken to be similarly spread over the eight months normally taken for production, the total investment at any time would work out to one-third of the value of the output for the year. Taking the average cost of a picture at Rs. 3½ lakhs, we arrive at a total investment of Rs. 3 crores in production. Further, if we accept the estimate of the Income-tax authorities that the total investment on a film is recovered in the course of three years in the ratio to 60%, 25% and 15% respectively in each year and that within a year the recoveries are spread uniformly over the twelve months, the amount still to be recovered at any moment may be assumed to be the residual cost on the output of the three previous years, arrived at by deducting the proportionate percentages for each month. By this process of calculation, we arrive at the figure of thirteen times the monthly output as the current value of pictures under distribution at any time i.e. about Rs. 10 crores. In practice, however, the investment on a film is recovered more rapidly than is allowed for by the Income-tax authorities, and the actual investment in distribution may now, in our opinion, exceed Rs. 6 crores. The combined investment of working capital in production and distribution can, therefore, be estimated at Rs. 9 crores. It is difficult, however, to allocate this amount between producers who have invested their money in production and who may also be handling the distribution, and distributors who may have financed producers or have bought the entire distribution rights in certain pictures under production.

41. There are nearly 60 studios in the country which with their equipment cost about 4 crores of rupees and the investment on the 38 processing laboratories and on the stocks of equipment and stores may be estimated at an additional Rs. 2 crores, making a total investment of 6 crores of rupees on capital equipment and stores.

42. **Lack of employment statistics.**—We regret we have unfortunately been unable to obtain from State Governments any statistics regarding the number of people employed in the industry. A trade estimate puts the figure at about 70,000. This figure is, perhaps on the low side.

43. In the absence of statistics, the total earnings of the industry can only be deduced from figures of Entertainment tax revenue in all the States of the Union, which is roughly 5½ crores of rupees, but since revenue statistics are not classified, according to the value of the tickets sold, and since the amount of tax varies according to the value of the ticket, the estimate of earnings can only be approximate. Certain assumptions have to be made regarding the proportion of seats in the various cinemas and the extent to which each class is filled. These would naturally vary in different parts of each State, particularly between large cities and small towns. We believe that for the whole country the net revenue to the industry may be estimated at not less than Rs. 20 crores, after allowing for entertainment tax. The industry journals favour a lower estimate of income, but this cannot be reconciled with their own estimates of attendance.

44. **Position of industry at a glance.**—To sum up, the industry collects an annual attendance of 60 crores of people, represents a capital investment of 32 crores of rupees in fixed assets and 9 crores of rupees in working capital and earns a revenue of about 20 crores of rupees.

45. In spite of this expansion indicated above, the Indian film industry as a whole has not yet fully achieved the "efficient organisation and businesslike management" that the Indian Cinematograph Committee found lacking in 1928. The "statistical and other material dealing with the industry, which is so necessary for a proper understanding of the real position of the trade and the best methods for improving it" is still absent.

46. *Prima facie*, the net return to the industry might appear large on the basis of the capital invested. The position would be satisfactory if the apparent prosperity were evenly distributed or equitably shared, but unfortunately probably no other industry would present such a picture of maladjustment in its component parts as the film industry. High rates of finance, heavy scale of payment to the artistes, the shares of the exhibitor and the distributor, the large percentage of "flops" and unreleased pictures, the increased labour and studio charges—all these make film enterprise a profitable business only to a comparatively small proportion of producers. While it would be a truism to say that the general level of prosperity of the majority of persons engaged in the industry has gone up, there is no doubt that to the smaller body of producers—a minority group—the expansion of the industry has brought little relief but many regrets. Yet such is the glamour of quick and substantial returns which a comparatively small number of producers can secure as a result of the success of their productions that the industry has shown no signs of suffering from lack of new entrepreneurs who are prepared to gamble for high stakes, often at the cost of both the taste of the public and the prosperity of the industry. In the process many of them lose their own private fortunes in a substantial measure, make the general public pay to see pictures which not only discredit their intelligence but also enhance their reputation for credulity and submission to make-believe, and leave the industry "unwept, unhonoured and unsung". The film world in India, however, is none the wiser for this experience nor any the more enlightened and the tragic spectacle of unsuccessful producers coming in and going out of the industry continues and the people in the business both inside and outside the industry suffer this entrance and exit in deep, silent but ineffective and helpless disdain.

47. It is evident that such a state of affairs can continue only to the detriment of public interests and industry alike. Neither the Government's attitude of indifference, nor the industry's attitude of smug satisfaction at their own conduct, nor the apathy of the general public to the quality of the fare served to them and the conditions in which it is served can last if a sense of public duty pervades all.

### CHAPTER III

#### THE FILM UNDER THE LAW

48. **Film production.**—There has been practically a unanimous complaint by the witnesses from the industry that their film business is reduced almost to a state of asphyxia by the stranglehold of numerous laws, rules, and regulations by multitudinous authorities from petty but hectoring officials of the police or local boards to Ministries at the Centre, with no single authority to co-ordinate or superintend them. We have found this complaint to be well founded and have tried to collect such legal or quasi-legal regulations which bind the film business in its various branches. We have no doubt that this catalogue will come as a surprise to government and the public alike as it has come to us. At this stage, we propose only to give a factual account, and reserve to ourselves a later opportunity for suggesting remedies. But we cannot help quoting as descriptive of this state of affairs a translation from a famous Urdu poet:

*"In the net of every wave, exist  
A hundred gaping mouths of crocodiles:  
See what the rain drop goes through,  
Before it becomes a pearl."*

49. Entry 52 in List I of the Seventh Schedule to the Constitution places on the Union List only those industries the control of which by the Union is declared by law to be expedient in the public interest. The production of films has not yet been included in the list of such industries. The effect of Entry 24 in List II which covers all industries not provided for under Entry 52 would, therefore, be to bring the production of films within the jurisdiction of the States.

50. Entry 60 of the Union List, however, assigns to the Centre the subject of "sanctioning of cinematograph film for exhibition". This gives to the Union Government the final say in film production, but for other regulative purposes, unless action is taken under Entry 52, the production of films must remain a State concern.

51. **Storage of inflammable film.**—At the same time, Entry 53 on the Union List covers "..... substances declared by Parliament by law to be dangerously inflammable". Cinema film made from cellulose nitrate comes under this category, and rules have been framed under the Indian Petroleum Act to regulate its storage and transport. When in a few years, the bulk of the film in this country is all of the "safety" type which is now being introduced, the handling of cinema film will no longer come under these regulations.

52. **Exhibition of films.**—The certification of films and the regulation of cinemas are governed by the relevant sections of the Indian Cinematograph Act, in Part A and Part C States and by similar local legislation in Part B States. In view of the restrictive effect of Entry 60 in the States List, it appears doubtful whether the provisions of the Indian Cinematograph Act regarding cinemas could now be extended to Part B States without resort to Legislation.

53. **State supervision of film production.**—We circularized the State Governments asking, *inter alia* for a list of State regulations governing film production. Their replies have not always been quite

helpful, but we have been able to obtain information from other sources which we feel cover the ground sufficiently. In certain States, the Indian Factories Act has been applied to establishments where films are produced, but not on any uniform or well-considered basis. No reliable figures are maintained of the number of people employed in the industry. The provisions of the Industrial Disputes Act regarding the appointment of Works Committees and Conciliation Officers have not been applied to this industry in any of the States, nor have statistics been forthcoming about disputes in the industry.

**54. Storage and transport of film.**—The rules made under the Indian Petroleum Act for the handling of film, which have been reproduced in Appendix VI, govern the handling and storage of inflammable film in quantities exceeding 20 lbs. They are quite comprehensive, except that they do not make it incumbent on the owner to carry out periodical checks of the condition of the film. Nitrate film deteriorates in storage, and when decomposition has reached a particular stage, the film is liable to catch fire spontaneously in the hot season. Tests carried out elsewhere, particularly in the USA and UK, are reported to have led to methods of judging whether a particular piece of film has approached the danger point. Periodic inspection, particularly of film more than five years old, and rules making it compulsory to inspect the film and destroy reels which are approaching the critical stage of decomposition may help considerably to reduce fire risks. We have already brought this to the attention of the Ministry of Works, Mines and Power (now Works, Production and Supply).

**55. Transport of inflammable film.**—The rules govern also the transport of film by road and by water; the railways have been empowered to make and have made their own rules in this connection (Appendix VII). Transport by air is prohibited under Rule 8 of the Indian Aircraft Rules, unless an exemption is granted by the Government of India. The question, whether film when packed in a suitable container is "highly inflammable", is reported to be under examination in the Directorate of Aircraft Inspection, but no rules have yet been laid down in this regard. Nevertheless, films are being transported by air.

**56. The Indian Cinematograph Act.**—As mentioned earlier, the regulation of films for exhibition and of the cinemas themselves is at present carried out under the provisions of the Indian Cinematograph Act in Part A and Part C States and under local Acts based thereon in Part B States. We are, therefore, taking for examination the provisions of the Indian Act. It starts by defining "cinematograph" as including any apparatus for the representation of moving pictures or series of pictures. The Indian Cinematograph Committee, 1927-28, pointed out in their report that this definition was unduly wide, including even ordinary peep-shows, and would need to be amended. Moreover, "exhibition" is not defined to mean public exhibition, and the Act as it stands would require the licensing of not merely film clubs and associations where only members are permitted to attend but, for instance, even of homes where films are shown to members of the family and friends, and of schools where films are shown to children in class rooms. The Act was, no doubt, drafted more than thirty years ago when all film was highly inflammable (safety film, as now used for non-commercial use in homes, schools

and clubs, was not known) and further, the scope for such non-commercial exhibition was not envisaged. But today there are hundreds of projectors in such use and the annual import of safety film in sub-standard width for such non-commercial use of the home and the school runs into lakhs of feet. When the report of that Committee was circulated to the provinces for their opinions, local Governments generally concurred with the amendments that had been proposed. Madras suggested amendment of the definition of "place" to exclude assemblies of not more than 100 persons. U.P. proposed the substitution of the words "public exhibition" for "an exhibition" in section 3. But no legislation was undertaken by the Government of India then or subsequently. A witness in Madras, who is using the film as a means of cultural education and for the development of critical judgment among members of a private club, told us that he did not know when he might be charged with an offence under the Act for not having secured a cinema licence for his home. The film can function as a medium of education and culture only when its use is encouraged, not if it is circumscribed by vague legislation. We quote this obvious defect not only as evidence of an unnecessary and undesirable restriction on the growth of the industry but also as proof of lack of attention to the need for change, and apathy towards adaptation to contemporary requirements.

**57. Certification of films for exhibition.**—At present all films must be certified according to law before they can be "exhibited". It would be obviously impossible for any Government to arrange for certifying *all* films before they may be exhibited, or to view for this purpose the hundreds of films being shot every day by private individuals of incidents in their domestic life. Even if it were possible, it would constitute unwarrantable interference in their private affairs. On the other hand, the possibility of school-children being shown films which have not been approved for public exhibition must be guarded against.

**58. Central and State certification.**—According to the Indian Cinematograph (Amendment) Act of 1949, the exercise by the Government of India of the powers of sanctioning films for exhibition is to commence from a date to be notified. Such notification was issued only when this report was nearing completion. The power of certifying films for exhibition was, up to that time, being exercised by the States Governments under the provisions of the Act before the amendment. Since the production of films in this country is more or less concentrated at present in three States, Bombay, West Bengal and Madras, and since the import of foreign films is also taking place mainly through the ports of Bombay, Calcutta and Madras, the first examination of films for certification was carried on mainly by Boards established under the Indian Cinematograph Act at these three cities. Such Boards had been constituted also in U.P., Punjab, Mysore and Travancore-Cochin. In U.P., films which carried a valid certificate from any Board constituted under the Indian Cinematograph Act could be exhibited without fresh examination, and as there was little of local production, the function of the U.P. Board had been only to examine those films which raised or were likely to raise any peculiar local problems. In Punjab, a Board was in existence in Lahore before partition and examined a number of films each year, including those produced locally. After partition, the Board continued to be in existence in Punjab (I) but examined mainly a

few films in Punjabi which were presented there for first certification. In the cases of Mysore and Travancore which are governed by separate Acts, it has been the practice to insist that every film should be brought to the Board for certification before it could be exhibited.

59. In the evidence placed before us, it was explained that in the case of imported films, the Mysore Board was usually satisfied with the levy of a fee, not perhaps a unique example of a mercenary attitude towards an important public duty while Indian films, particularly those to which unfavourable reference had been made in newspapers or journals, were always seen by the Censor Board before they were granted a certificate. The fee in the latter case was also much higher. In Travancore, films which held valid certificates from Boards constituted under the Indian Act were not scrutinised, and a certificate was issued on payment of a nominal fee. Other films were seen before certification and a higher fee was charged.

60. Each of these Boards consisted of a number of non-official members and a few officials who were there ex-officio, e.g., the Commissioner of Police at Bombay, Madras and Calcutta, the Garrison Officer in certain Cantonment cities, etc. All the members of the Board were honorary workers, but the Board maintained a paid staff in places where the work was heavy. An official was usually the convener of the Board and the practice was to call a meeting when a film was offered for examination. Usually, the convener had to ask several members before he could get one or two who would spare the time to see the picture. It was screened at some theatre arranged for by the producer or distributor and the show was attended by at least one official and one or two members of the Board. If those present felt that the film contained nothing objectionable, they recommended the grant of the certificate, which was issued by the President of the Board. Where they felt that certain portions of the film should be excised before a certificate could be granted, their view was communicated to the producers, who generally accepted the decision and made suitable changes in the film. If however, the recommendations of the Committee that saw the picture were not accepted by the producer, the film was usually seen again by the full Board or by at least as many as could attend, and their opinion was communicated to the producer. Where he agreed to carry out the Board's recommendations, the film was certified as amended. If, however, the producer would not accept the recommendations of the Board, the certificate was refused. In order to prevent such a film being brought up before a different Board without disclosing the fact that it had once been refused a certificate, the **form of entry for examination** usually provided a column wherein the producer had to declare the previous history of the film in this matter. The applicant was asked to state whether the film had been shown before any other Board and if so what the decision of the Board was, whether a certificate was refused, or if it was granted, whether portions of the film were ordered to be excised. The Boards also kept in touch with one another's decision on the films presented for certification.

61. **Codes for guidance: Uniformity in administration.**—For the guidance of the members of the Board, a code of general principles to be kept in mind when approving films for exhibition had been issued by most of the States. Copies of the Codes used in Bombay,

Madras, Calcutta, Mysore and Punjab (I) are given in Appendix VIII. Any code, however comprehensive the authors might set out to make it, of necessity left considerable latitude for the interpretation of the clauses or for its application to any individual case. Consequently, difference of opinion between one Board and another, as well as between members of the same board was sometimes inevitable. Nor could a certain amount of apparent discrimination based on subjective considerations be altogether eliminated. In order to reduce to the minimum the possibility of such differences, Bombay brought out a collection of suggestions for the interpretation of the code. This is also reproduced in Appendix VIII. Nevertheless, allegations of differential treatment of films were not precluded even by this more elaborate version of the Code. The reason may be that no two scenes in different films can always be identical and what passes as blameless in one picture may, in a different context of another, be open to objection. There is also the inevitable difference between individual view-points. Bombay made an attempt to eliminate this latter source of grievance also by training a number of Examiners who attended the showing of every picture and followed this up by being present at the discussions among the members as well as acquainting themselves with the final decision in each case. This arrangement produced a nucleus of officials fully acquainted with the general attitude of the Board as a whole in regard to most aspects that came up for action, and served to ensure continuity in the standards applied. Other States apparently did not have occasion to adopt this procedure.

**62. Human factor in censorship.**—What we have said above serves to emphasise a very vital element in censorship, viz. the human factor. Censorship, with the best will in the world, can never be perfect unless it can be exercised or controlled by, mechanical devices. Even though principles and rules might be standardised, judgment is bound to vary with individuals. Lack of uniformity in treatment may be reduced but can never be eliminated. Individual judgment may be replaced by collective deliberation, but as the approach to censorship depends to a large extent on mental alertness, individual judgment and personal outlook, even collective deliberations of different individuals are bound at times to yield varying results. The centralisation of censorship is undoubtedly a step in the right direction; it reduces and closely circumscribes the area of variation but it will not and cannot succeed in eliminating variations due to the indispensable human element. Friends and critics alike of censorship whether in the industry or outside would do well to bear this in mind.

**63. General principles.**—Apart from the provisions of the Code, which generally covered those aspects which might make a film unsuitable for public exhibition, there were also certain other aspects which the Boards kept in mind before certifying a film for public exhibition. Some of these were the possibility of a film offending friendly nations, exciting communal passions, encouraging disorder or propagating the cult of violence. They also took objection to "sordid themes unrelieved by any desirable features", or themes ridiculing any established State policy e.g. prohibition.

**64. "A" and "U" Certificates.**—By the recent amendment to the Indian Cinematograph Act, a distinction has been made between films considered suitable for exhibition to adults only and

those suitable for general exhibition. For this purpose, only those who have reached the age of 18 are considered adults, and where the certificate indicates that it should be exhibited only to adults, the burden has been laid upon the exhibitor to ensure that nobody below that age is permitted to attend the showing. Children below three years of age are exempted from this provision. In U.K., where a similar restriction is in force, young persons below 18 are permitted to see films which have received only an "Adult" or "A" certificate, when they are accompanied by one of their parents or guardians. No such provision exists in the Indian Act and it is, therefore, mandatory to exclude from the theatre all persons below 18 years of age when an "A" film is being shown. While the provisions of this amendment had been intimated to the Censor Boards wherever they exist, no indication had been given of the lines along which discrimination must be made between films for general showing and those for adults only. In the case of the U.K. a film which is likely to give a distorted view of life to young persons without sufficient worldly experience is permitted to be shown to such persons only if they are accompanied by older people who are interested in their welfare, such as parents or guardians. It is presumed that these adults would help to correct any wrong impression that may be given on such aspects as, for instance, divorce and the break-up of family life, gambling and drunkenness, the apparent success of crime, etc. In the absence of a clear interpretation of the intentions of the amendment, Censor Boards in India apparently placed their own interpretation on it. There have not been many cases of films which have been granted "A" certificates, but the few instances are widely different in their apparent purpose. Some Censors have evidently considered that Indian films containing vulgar songs or reference to illicit sexual relationship, which would normally have been excised under the former rules, could be permitted to be exhibited with an "A" certificate, while others have clamped such a certificate on foreign films where bathing dresses or dances in the western fashion strike them as open to objection. An undesirable aspect of the distinction between "A" and "U" certificates has been the tendency on the part of producers and distributors to exploit the fact that a particular film has been granted an "A" certificate, their advertisements tending to imply that an "A" certificate vouches for the contents of the film being salacious. In the enforcement also of the "A" certificate, there have been obvious difficulties; the exhibitors have repeatedly emphasised in their evidence before us their difficulties in judging the age in many cases and in enforcing their decision, particularly when they are faced by angry mobs. The net result, therefore, is that the enforcement of this law is left to the good sense of the cinema-goers to the extent that it can operate in the face of added temptation to see films or portions thereof which would probably have been kept away from the screen formerly.

**65. The work of the Boards.**—The Bombay Board on an average dealt with about 50 lakhs feet of film in each year, the Madras Board with about 8 lakhs feet and the Calcutta Board with about 15 lakhs feet. These figures include both Indian and foreign films of varying length, features, news reels, "shorts", documentaries, etc. The Boards had been empowered also to examine and certify imported films of an educational nature so that they might qualify for refund of customs duty. The figures of footage include also the length of

such films, which would not have come up before the Boards otherwise. An analysis of the films censored during the past five years at each of these centres showing the number of films to which objection was taken but which were certified after cuts have been made as well as the reasons for the cuts and details of films which were refused certification is given in Appendix IX.

66. **Powers of the State Government.**—A State Government had the power to declare any film “uncertified” even if it had been approved by a Board in another State or even in the same State. (The possible need for the exercise of this power was perhaps the only justification for the existence of Boards in States like the U.P. where there was no production or import of films). This power has not been exercised very often. The amended Act under which the certification will be done by the Central Government leaves the State Government with the power to declare films “uncertified” where this is necessary in the interests of law and order. Such a ban on the exhibition of a film can continue for a maximum duration of two months and extension of the ban would require the concurrence of the Central Government.

67. **Compulsory exhibition of films.**—According to section 5 clause (2A) of the Indian Cinematograph Act as amended, the Central Government is empowered to issue directions to licensees generally or to any licensee in particular, for the purpose of regulating the exhibition of any film or class of films so that scientific films, films intended for educational purposes, films dealing with news and current events, documentary films or indigenous films secure an adequate opportunity of being exhibited. As had been pointed out earlier, the Constitution empowers the Central Government only to sanction films for exhibition. It is a moot point whether this power would include the authority to issue directions to licensees for the compulsory exhibition of certain categories of films.

68. At present, compulsory exhibition of films is being ensured by the insertion of a clause in the licence issued to each exhibitor making it incumbent on him to include at least one thousand feet of “approved” films in each show. Under instructions from the Central Government, the clause has been included in the conditions of the licence by State Government, or in some cases have been embodied in orders issued by them. The validity of such a clause or order has not so far been tested in a court of law. We are ourselves doubtful if such an obligation can be imposed under a licence issued under the Indian Cinematograph Act, having regard to the limited constitutional sanction of that Act. We have found the industry generally critical but submissive to this obligation. Nevertheless, Government might, in their own interest, like to put the position beyond legal or constitutional challenge.

69. **Exhibition of approved films.**—“Approved” films consist of newsreels and documentaries, mostly produced by the Government of India, but sometimes secured by them from private sources also. The production and distribution of “approved” films is being carried out by the Government of India through the Films Division of the Ministry of Information and Broadcasting. In addition to the obligation laid on all exhibitors to show “approved” films at all shows with the feature film, the Government also charge a weekly rental for the films supplied by them. Rentals are charged on the basis of one

per cent of the average weekly collections of cinemas, excluding the entertainment tax, within a range of Rs. 5 as minimum and Rs. 150 as maximum. According to the figures supplied by the Films Division, there were at the end of March, 1950, a total of 3,219 cinemas in India (2,426 permanent and 793 touring), but "approved" films were being supplied to 2,910 cinemas. And on this basis the collection of rentals was estimated to amount to Rs. 38,730 a week, or nearly Rs. 20 lakhs for the year. It was also stated by the Films Division that with the inclusion of the remaining 309 cinemas for supply of "approved" films the rentals expected to be collected during the financial year 1950-51 would amount to Rs. 41,000 per week, or Rs. 21,32,000 for the year. The industry as a whole has protested against the very principle and the quantum of rentals as well.

**70. Exhibition of uncertified films.**—Imposition of heavy penalties has been laid down for the exhibition of films which have not been certified for the purpose. The rules require that every film must be accompanied by the certificate, and it must be preceded on the screen by a display of the certificate. Where cuts have been made in a film, the certificate bears on its face a triangular mark, which is to warn local enforcement officers about this fact. The certificate is also endorsed on the back with particulars of the cuts made. The underlying idea is that the local magistrate or police officer, when he sees on the screen a certificate with the warning triangle, should keep a look-out for the bits that have been cut out. If he feels any doubt in the matter, he could examine the certificate and verify whether any of the portions objected to have been put back in the picture.

**71.** There are no other arrangements for verifying whether a film is being exhibited exactly in the form in which it had been certified. There is no legal provision for the deposit of an approved copy with the Censor Board or with Government. Where no warning mark is shown on the certificate, the only local check possible is on the total footage as shown on the certificate. Obviously, if a producer chooses to substitute portions of the censored film by others of equal length which the Board had never seen, the local officer has no means of verifying his suspicions. If it is decided to prosecute the exhibitor, the burden of proving that the film as shown was not the film as certified would rest on the prosecution. Even members of the Board who had viewed the picture before certifying it would, indeed, be very bold if they would venture to swear in a court of law that they had not seen, at the time of certification, those shots or sequences alleged to have been subsequently inserted. The position is no better in the case of films which have been cut. The excised portions would have been handed over to the Board, and the presumption would be that the rest had been found innocuous. The producer may not always be so foolish as to put back what had been cut—though a few witnesses felt that this had been done in some cases. But if he puts in other material which had never been seen by the Board in place of an equal length of film that had been approved, it would seem almost impossible to secure a conviction against the exhibitor, or against the producer or distributor.

**72. Scrutiny of publicity material.**—At present there is no prior scrutiny by the Central or State Governments, of the publicity material released by the film industry, consisting of photographs issued to journals and the daily press as well as for display in the

obbies of cinemas, posters for exhibition outside the cinemas, advertisements in newspapers and magazines and bills, "throw-ways" pamphlets, booklets, etc. The question whether there should be scrutiny of this material before release was examined by the last Cinematograph Enquiry Committee. Evidence placed before them favoured such scrutiny but they came to the conclusion that this was impracticable and that the common law of the country was adequate for the purpose of ensuring that objectionable material is not exposed to the public view. Many of the witnesses who have appeared before this Committee have also expressed their concern with the type of publicity which is current and which not infrequently represents scenes not to be found in the picture actually exhibited. On the other hand, some witnesses have expressed the opinion that the publicity methods adopted by the film industry are not more offensive than those adopted by certain other industries.

**73. Scrutiny of scripts.**—There is no legal provision for the prior scrutiny of screen-plays. The former State Boards in certain areas had, however, agreed to go through any scripts that producers might submit to them and to indicate whether any particular portions would be open to objection when produced as a film. This service was being utilised by a small number of producers, particularly those planning to film political themes. Only a short synopsis and not the full shooting script was sent to the Board. This failed to give the Board a full idea of the form which the film was likely to take. There were cases where a script had been approved but objection taken to the film itself. This naturally gave rise to a sense of grievance among producers, but the difficulty cannot be avoided unless the scrutinising authority has not only the opportunity to go through the entire scenario, but also to be associated with the production where necessary, as is the practice with the Production Code Administration in the United States. Unfortunately, the industry itself does not have any similar organisation which could offer its opinion on scripts placed before it or make suggestions for changes in order to avoid objections later. The result has been the production of a number of films which never had the slightest chance of being approved by a Board set up to safeguard the interests of the public.

**74. Scrutiny of films for export.**—At present there is no arrangement for the scrutiny of films made in India before they are exported for exhibition abroad. A number of witnesses connected with cultural organisations have stressed before the Committee the need for such prior scrutiny. A statement appears in Appendix X setting out the practice in a number of other countries which will show that while there is no prior scrutiny of films before export from highly developed countries, such scrutiny is insisted upon in the case of some countries which, like India, have not yet developed fully and, therefore, suffer greater risk of misrepresentation. Suggestions placed before us for the scrutiny of films before export have covered the cases of full length feature films made in India, as well as scenes shot in India for inclusion in foreign feature films or in newsreels or documentaries edited and compiled abroad, which are often sent out of the country without being processed. With regard to the former, some witnesses put forward before us the suggestion that no film should be exported unless it has been certified for public exhibition in this country. Others held the view that a higher and more rigorous standard must be applied in the case of films for export

since they would be shown to those, who, being unaware of all the aspects of Indian life, are liable to draw incorrect conclusions from what they see on the screen. In regard to shots for inclusion in documentaries and newsreels, the view has been expressed that foreign producers are inclined to present a country and its people in a manner which fits in with preconceived notions among the audience, and the chances of being presented in an unfavourable light are greatest in a country like India where the outside world has for a long time depended for its information solely on reports from alien rulers, interested visitors, paid propagandists or prejudiced journalists.

75. According to the draft convention on international transmission of news, and the right of correction, it is not permissible for any of the countries to impose export censorship except to meet the requirements of national defence (Para 1 of Article 7 and Para 3 of Article 12). The draft convention, however, provides a procedure by which false or distorted reports could be countered by corrective publicity (Articles 9, 10 and 11). According to this, the Government of the State which is affected has a right to submit its version of the facts to the State within whose territories the distorted or false despatch has been published. A copy of this correction will also be forwarded to the correspondent or information agency to correct the news "despatch" in question. It is obligatory on the State to whom the correction is addressed, whatever be its own opinion concerning the facts, to release the correction within five days to the correspondents and information agencies in its territory. If that State fails to do this, the State exercising the right of correction has a right to send the correction to the Secretary-General of the United Nations, who is required to give appropriate publicity to the correction within ten days through the information channels at his disposal, irrespective of whether the comments of the State which has failed to publish the correction are received or not.

76. The definition of news despatch given in the draft convention seems, however, to be defective as it might have the effect of excluding newsreel shots from the scope of the Article about the right of correction. Even if the definition is extended to cover such newsreel shots, misrepresentation through shots or sequences in feature films and documentaries would still remain without remedy under this convention.

77. **Licensing of theatres—the Licensing Authority.**—According to Section 4 of the Indian Cinematograph Act, the authority to grant licences under the Act is the District Magistrate, or, in Presidency towns, the Commissioner of Police. Section 5(2) gives the licensing authority the power to grant licences to such persons as it thinks fit; and on such terms and conditions and with such restrictions as it may determine, subject to the control of the Local Government, provided only that the rules made under the Act have been complied with and that a clause is inserted in the licence restricting the exhibition to certified films complete with their certificates. Local Governments have been empowered to constitute other licensing authorities, but this provision, to our knowledge, has not been availed of, though some municipalities have expressed the view that they should be made the licensing authority within their jurisdiction.

**78. Discretionary powers.**—Discretion is vested in the Licensing Authority to refuse a licence even if the applicant has complied with the regulations. This discretion is apparently intended to be exercised in order to prevent the opening of cinemas in unsuitable localities. But it is obviously unfair that after a person has built a cinema, complete with equipment and fittings, a licence should be refused him because the location is considered unsuitable. In municipal areas, the preliminary approval to the construction of any building is given by the municipality and even if it is to be built specifically for a cinema, it has not been the practice usually to consult the Licensing Authority before granting the construction permit. The result is that such cinema buildings have to be put to other uses if the Licensing Authority does not approve the location. In West Bengal the procedure requires that the site must be approved by the Licensing Authority before the building is put up, but apparently this is not the practice in other States and a number of instances in which prospective cinema proprietors have been put to serious loss or hardship on account of refusal of a licence after construction is completed, had been brought to our notice.

**79. Virtual ban on construction of cinema houses.**—Another set of circumstances leading to refusal of permission for building new cinema houses has arisen following a circular letter issued by the Ministry of Works, Mines and Power in August, 1948. Referring to the Prime Minister's statement made earlier in Parliament that, during the present acute shortage of building materials steps should be taken to put an end to the construction of all non-essential structures, and further that elaborate and luxurious types of construction should be totally prohibited, the letter emphasised the necessity of enforcing strict control over the use of building materials, in particular, cement, steel and bricks, and conveyed to governments of all States except Bombay (where the authorities had already taken similar action) the views of the Government of India in the matter. The emphasis laid by the Government of India on the "imperative necessity of taking drastic steps urgently for the conservation and best utilisation of all building materials" was apparently interpreted by many State Governments as a call for the imposition of a blanket ban on the opening of new cinema houses, and in their turn they directed Licensing Authorities not to issue any fresh licence for the opening of cinema houses. In effect, this directive discouraged not only those people who had already planned to construct cinemas with controlled materials obtained in some cases probably by other than legitimate methods, but it led also to the stopping of legitimate construction of other cinemas which planned to use only materials not in short supply, and even the conversion of other type of buildings into cinema houses when this could be done by the employment of non-controlled material. It seems doubtful if this sweeping interpretation made by the Licensing Authorities under the directive issued by the State Governments is proper or is even in consonance with the spirit and intentions of the Central Ministry which originally issued the circular. The fact of the matter has been that licences have been refused by the Licensing Authorities in exercise of their discretionary power following receipt of directives from the State Governments, and licences came to be refused even in respect of buildings completed prior to the economy-in-building-materials order was conceived or issued.

80. We are unable to comprehend, much less to commend this attitude. Films are becoming increasingly popular; they have rare potentialities for nation-building use. Cinema-going is almost the only national pastime of such universal appeal. Even with the best will in the world, the clock of progress cannot be arrested or put backwards to suit the prejudices or idiosyncracies of misfits in modern times fortunately just a handful who regard the films as wholly evil. We are quite certain that public interests would be served by increasing the numbers of and improving the conditions in cinemas in which millions of Indians can seek recreation under healthy conditions and not by placing artificial impediments in the growth of the industry—impediments which popular support to the industry will certainly overcome as public opinion makes itself more and more felt. We are convinced that public authorities can justify themselves, not by ignoring the role of cinemas in life but by acknowledging it and conceding them a due place in the essential nation-building activities of the community and the State.

81. **Right of appeal.**—The Indian Cinematograph Act does not provide for any appeal over the decision of the Licensing Authority, though it says that the Licensing Authority should act "subject to the control of the Local Government." We were told that the Advocate-General of West Bengal expressed the opinion that, as it stands, the Act does not give the State Government any powers of review or revision. From the evidence placed before us, what the State Government would like to have is statutory authority to hear appeals and review orders, instead of having to direct the Licensing Authority to reverse his decision. This, they feel, would enable them to correct errors of judgment or orders passed without full appreciation of all relevant facts.

**Regulation governing cinemas.**—Section 8 of the Indian Cinematograph Act (1918) originally empowered only the Governor-Council to make rules under the Act, but by section 2 of the Devolution Act of 1920, the authority was transferred to the Local Government.

As applied at present in the three categories of States in each case by the Local Government. In the case of Part C States, the rules have been made under the Act, while in the case of Part B States they have been made under the Local Acts. We have carefully examined the regulations in tabulated below:—

The rules have been made under the Act, while in the States

A

Madhya Pradesh

as

in

Bengal

The regulations can be divided into three sections:— (a) requirements of the public in a place (b) special requirements necessitated by

#### Part B

Hyderabad

Jammu & Kashmir

Mysore

P.E.P.S.U.

#### Part C

Ajmer

Bhopal

Himachal Pradesh

Coorg

be divided roughly into three sections:— (a) requirements of the public in a place (b) special requirements necessitated by (c) the inflammable nature of cinema film

**85. Rules for safety and public health.**—In many of the States, there is no local Act governing places of public resort, nor have any regulations been made in this regard under the Police Acts. The rules made under the Indian Cinematograph Act constitute the only safeguards for the public in such places. It is no doubt true that cinemas constitute the majority of places of public resort today, but that cannot condone failure to prescribe the minimum amenities for all public resorts. The consequence of this omission is three-fold. It subjects cinemas to a discriminatory treatment vis-a-vis other places of public resort; secondly, it makes the general public apathetic to the need for altered conditions in cinemas when it is used to worse conditions elsewhere. And lastly it prevents the growth of a healthy competition between different places of public resort for public patronage based on local amenities.

**86.** The major heads which the existing regulations cover are, floor area, gangways, corridors and exits, provision of seats and attendants, lavatory accommodation, ventilation, fire precautions and facilities for parking vehicles. While a few States have covered all the above heads, most of them have confined themselves to a few elementary stipulations, while others have left it entirely to the Licensing Authority to decide in his discretion whether a particular building is suitable for use as a cinema. We do not see any justification for these differences in practice or even for the difference in the regulations. For instance, the size of human beings and their physiological needs in sanitary matters are more or less the same throughout the country. Nor does there seem to be any reason to imagine that people in a particular area have a greater tendency to panic and that consequently the width of gangways, exits and corridors to be provided should be different.

**87. Floor area.**—The minimum floor space to be provided is generally specified as 5 sq. ft. per person, though Bihar, Bhopal, U.P. and West Bengal prescribe no minimum. Orissa and Hyderabad stipulate only 4 sq. ft. for temporary buildings. We do not see any justification for this variation or for the regulations in Madhya Pradesh which call for 5 sq. ft. in stalls and balconies, 4 sq. ft. in other parts of the theatre and only  $3\frac{1}{2}$  sq. ft. in the pit. Similarly in Ajmer, only 4 sq. ft. is provided for in the case of chair seats and about  $3\frac{1}{2}$  sq. ft. for backless benches or seats. Freedom of movement is as necessary in the pit as elsewhere, and if the audience is to squat on the ground, the floor area required may be more and not less than when chairs or benches are provided. Considering the fact that an average of 6 sq. ft. per person is stipulated in other countries. (the usual practice in the U.S.A. is to allow about 7 sq. ft. per person), the provision of less than 5 sq. ft. seems definitely objectionable.

**88. Exits.**—These are intended to provide not merely for the normal influx and efflux of the audience but also for emergencies such as fire, collapse of the building, etc. Wherever there is specific provision in this matter, it is usually stipulated that the openings should be at least 7 ft. high and 5 ft. wide. Madras stipulates that the openings should be one foot higher in all new cinemas, though the purpose of this change is not clear. There are certain States, e.g. Mysore (7' x 4'), Jammu and Kashmir (6' x 3'-9"), where smaller exits are permitted. In certain States, e.g. U.P., no specific provisions exist in this matter, which is a serious omission.

89. It is usually provided in the regulations that all exit doors should open outwards, that they should not open directly on to a staircase, that they should be suitably lighted and clearly marked and should be left unfastened during the show. The codes in some States are not, however, comprehensive and may result in a situation where panic in the audience might lead to severe casualties.

90. One serious gap in most codes is that the number of exits is not prescribed with reference to the seating capacity of the auditorium. Even where such a provision exists, there is wide disparity in the provision in different States. Orissa calls for a 4 ft. wide doorway for every 30 people in the audience, while adjoining Madhya Pradesh calls for a 5 ft. doorway for each 250 persons, with a minimum of two such doorways. It is obvious that if the necessity exists for prescribing the size of the exits, their number and location should also be specifically prescribed.

91. **Passages and corridors.**—The regulations in most States specify a minimum width of 5 ft. for all corridors and passages and it is also laid down that there should be no obstructions in the passages and that they should be properly lighted. U.P., however, permits corridors of 4½ ft. width in cinemas seating 400 persons or less, while West Bengal and Orissa make no provision at all about the minimum width of passages. The minimum width of the passages should not be less than the width of the exits, and the total width of all passages leading from exits should bear some relation to the number of people who are likely to use these passages. In such cases, it seems in the public interest to err on the side of safety and to have due provision for emergencies. Only Punjab makes any provision in this regard, when it lays down that the combined width of the final places of exit from the building should allow 5 ft. for every 100 persons. Even this provision would not ensure freedom from bottlenecks in the shape of corridors and staircases.

92. **Gangways, aisle length and aisle spacing.**—The provisions regarding gangways are generally defective. The purpose of these gangways is to permit the audience to occupy or leave their seats with the minimum of inconvenience to others, and, in an emergency, to find their way to the exits very quickly. It may be argued that if the total floor area is suitably specified with reference to the seating accommodation, the unoccupied area would serve as gangway, for the space may be unevenly distributed with reference to the location of the seats, the aisle-width or spacing between rows might still be inadequate and further each row of seats may be so long that it is difficult to reach or get out from a seat in the middle of a row. The minimum clear opening between each row of seats must be specified in all cases and also the maximum length of each row between gangways, so that no one in the audience would be hampered in his efforts to get away. Such provisions now exist only in some States. Punjab, for instance, stipulates that gangways not less than 44" wide should be provided along the two sides of the auditorium and also cutting through the rows every 25 ft. and again once in every 10 rows. The width of the usual seats ranges from 18" to 24" and a maximum aisle-length of 25 ft. would ensure that no one has to cross more than six to eight seats for reaching a gangway. Uniform application of such rules in all the States is very essential.

93. The aisle-width available would depend upon the spacing allowed from the back of one chair to the back of the one behind it, as well as the type of seats used. In other countries, it is usual to specify the spacing, the minimum allowed being 30 inches to 32 inches while in many theatres it is 34 inches. The smaller spacing may be just adequate if chairs with plywood backs are used, with not too much slope to the back, but with upholstered chairs, the result usually is a chair with an inconveniently small seat or insufficient aisle-width. The regulations covering this provision in India, which again apply only to some States but not all, stipulate an aisle-width of only 18 inches between rows of seats, while in most cases it is just 12 inches. The use of tilt-up chairs provides greater facility of movement and the latest slide-back chairs obviate the need for people to get up in order to let late-comers take their seats. The aisle-width to be specified would depend upon the type of seats used, but, in any case, it seems essential to public safety to prescribe the minimum aisle-width, whether the back-to-back spacing is prescribed or not.

94. **Ventilation.**—The regulations in most States are inadequate in the matter of ventilation. The prime need is to provide at least for the influx of fresh air to replace air that has been vitiated by breathing. The provision of ceiling fans does not ensure the change of air; it only sets in motion the same air inside the auditorium. Ten to fifteen cubic feet of fresh air would be required every minute for each member of the audience and in the interests of health it is essential to provide positive means of ventilation. Mysore stipulates that ventilation openings should be at least one-eighth the area of the floor of the auditorium, and that at least two-thirds of the apertures should be kept open during the show. During the hours of daylight, the openings are covered by heavy black curtains, and though they are "open", there is not much ventilation during the matinee and the early evening shows. Madhya Pradesh specifies outlet apertures at the top, and louvered shutters to the windows, but we feel that even then natural circulation will not be sufficient to provide a sufficient volume of fresh air, particularly when ceiling fans are working against the natural direction of ventilation. Madras provides for the installation of one exhaust fan for every 500 ft. of floor area, but the size or capacity of the exhaust fan is not specified, nor is there any stipulation that the fans should be operated when the auditorium is occupied. Punjab and Himachal Pradesh merely specify that where power-driven exhaust fans are depended upon, they should be of adequate size and located suitably.

95. Himachal Pradesh, Ajmer and Punjab insist on completely flushing the auditorium with fresh air between shows, the Ajmer regulations being particularly explicit. The only other State which has given attention to this problem is Madhya Pradesh where an interval of 15 minutes is called for in the course of the show when all doors and windows are to be thrown open to change the air.

96. The regulations in many States, like West Bengal, Bihar, Orissa, Jammu and Kashmir, have generally ignored the question of ventilation while the U.P. has left it to the licensing authority to decide whether ventilation is adequate.

97. **Sanitary arrangements.**—Madhya Pradesh, Mysore, Ajmer and Orissa have included in the regulations specific instructions regarding sanitary arrangements but most of the other States have

made no rules under the Cinematograph Act in this regard. In Madras, Bombay, etc., this aspect would be covered by the rules governing places of public resort, but in areas where such rules do not apply, the omission is serious.

**98. Fire precautions.**—The regulations in most of the States contain a reference to precautions against fire on the premises, but in some cases they are rather vague and it is left to the licensing authority to decide whether the measures are sufficient, e.g. in Orissa, U.P., Madhya Pradesh and Punjab. Some States have made specific regulations about the number and type of fire-extinguishers to be installed, but only Mysore and Hyderabad insist on the provision of fire hydrants, and for a telephone link with the fire-services. We cannot too much stress the need for a uniformly high standard of fire precautions and for the provision of fire hydrants, or, in the alternative, reservoirs of adequate capacity.

**99. Facilities for parking vehicles.**—Privately-owned conveyances which may have to be parked on the premises while the owners are inside a cinema are invariably cycles, motor cycles and motor cars. The regulations in very few States make any specific provision for cycle-stands, though such stands are a necessity in all but a handful of theatres situated in areas of high traffic density. In a large number of cinemas there is provision for cycle-stands which are generally run by contractors to whom the rights have been framed out, but the regulations do not insist upon the establishment of such stands. Reference to car-parks exist in the regulations made in Ajmer, Punjab and Madras but these are applied mainly to cinemas built recently or to be built hereafter.

**100. Cleanliness in the auditorium.**—A few States have specified in the regulations that the auditorium be kept clean, but in most cases it is apparently left to be inferred as a natural corollary. No specific provisions exist regarding the sale of drinks, eatables, cigarettes or pan inside the auditorium and apparently in most of the cinemas, the right of vending and hawking such articles is let out by the management on profitable terms. No State has had anything to say against the consumption of food and drink inside the auditorium, or against smoking or spitting.

**101. The Indian Cinematograph Committee** considered the question of smoking in the auditorium from the point of view of vitiation of the air, partial clouding of the screen by smoke, and offence to non-smokers, and though they made no definite recommendations in the matter, they appealed to exhibitors to consider carefully whether permission to smoke attracts more persons to cinemas than it keeps away. In Bombay city, smoking in the auditorium has been prohibited by the Commissioner of Police, and in Madras city a similar ban covers matinee shows, when the doors and windows are closed in order to exclude daylight. These orders have, however, been issued under the respective Police Acts and do not form part of the general regulations, though they apply only to cinemas and not to other places of public resort.

**102. Structural soundness of building.**—The regulations in most of the States provide for verifying the general stability and soundness of the building before a licence is granted. The licensing authority or a person nominated by him is required to satisfy himself that the building has been so constructed that it provides the

required safety for the occupants. Orissa specifies that all galleries and stair-cases leading to galleries should also be strong enough to bear the weight of the maximum number of persons who could be seated in the galleries. In Ajmer, Punjab, Hyderabad and Mysore, the regulations provide for inspection by an engineer both before the licence is first granted and at the time of its renewal each year. In certain cases, however, the rules are not definite and it is not incumbent upon the licensing authority to arrange for inspection by a qualified engineer. A decision of the High Court of Madras has confirmed that the issue of a licence would not discharge the owner of the premises from responsibility of maintaining the structure in sound condition, but the decision is suggestive of the possibility that the inspection before licensing might not be adequate.

**103. Clear vision.**—So far we have examined the regulations which should apply to all places of public resort. A matter which requires special consideration in the case of cinemas more than in the case of other places of public resort is the provision of clear lines of vision. Certain requirements have to be complied with in order to ensure that every person in the auditorium has a clear view of the screen without any eye-strain. The regulations in one or two States lay down the maximum angle which the line of vision may subtend with the near and far end of the screen from any seat, and also the maximum angle of downward or upward vision from the gallery or from the pit. These States are, however, exceptions, and in the majority of States, the cinema regulations make no special provision in this regard. This point was specifically raised by us in the questionnaire, and the views of several witnesses were also elicited in the course of oral examination. And as a result of these inquiries, we are led to believe that while some cinemas are well laid out, the majority are extremely unsatisfactory.

**104. Another point to be kept in mind** is the line of sight from the seat to the screen. In order to prevent obstruction of the view by people who sit in front, it is the current practice in other countries to stagger the seats so that no seat comes immediately in front of the one behind it. To keep the ends of the rows in a straight line and to avoid a ragged appearance, the procedure is to fit seats of varying widths in each row. Sufficient attention has not been paid to this matter, and the cinema-goer has to keep fidgeting in his seat and change his position to avoid his vision being blocked by the movements of the man in front.

**105. Projection booths.**—Another specific feature of cinemas is the provision of suitable projection booths. The regulations in almost every State are comprehensive and, if at all, they err on the side of abundant caution by retaining even today regulations about the use of lime-lights, etc. The main difficulty in this connection is apparently the procedure laid down for inspection of installation. In many of the States, it is only the Chief Electrical Inspector or a person duly authorised by him who can approve of the installation in the first instance or at the time of renewal of licence.

**106. Inspection and enforcement.**—Inspection carried out under the regulations falls under four natural categories. There is, firstly, the general approval of the location which lies in the discretion of the licensing authority and which has been dealt with earlier. Then

come the different aspects of the building itself; (a) structural, including provision of exits, etc; (b) electrical, with particular reference to the projection booth; and (c) sanitary arrangements, including ventilation. For verifying whether the regulations have been complied with, the services of a civil engineer, an electrical engineer and a sanitary engineer or a medical officer would be required. Since, however, no special staff is employed in any State for the inspection of a cinema before the issue of a licence or even subsequently, the licensing authority, who would be the Commissioner of Police in Bombay, Calcutta and Madras and the District Magistrates in other areas, has to take the aid of officers from other public authorities. As mentioned earlier, inspection by a civil engineer has been made compulsory only in the case of certain States. The civil engineer is usually an engineer of the P.W.D. of the States, or the Garrison Engineer in Cantonment areas in certain States. In any case, the building has to be examined by an officer of some other department. In most of the States, the power to certify electrical installations is vested in the Electrical Inspector to Government, who, by the very nature of his duties, must work directly under the State Government and independently of other departments or authorities. The regulations regarding electrical inspection are so strict that in some areas not even the slightest alteration is permitted to be carried out without the approval of the electrical inspector. This has been interpreted by local authorities to mean that even the replacement of working parts of machines has to be approved by the Electrical Inspector and this is reported to have caused considerable inconvenience to the exhibitors in mofussil towns who are compelled to shut down a theatre, after the replacement of spare parts, till the Electrical Inspector or his nominee could approve the change. In the case of Sanitary and Health departments, the practice apparently varies in different areas. In some places particularly where the cinema is located in a municipal area, the municipal health officer is responsible for the inspection while, in other cases, the public health officer of the district is called upon to do it. In the case of municipal health inspectors, cases are reported of lack of co-ordination between the licensing authority and the municipal or other health authorities. In Delhi, the President of the Municipal Committee complained that he did not have the authority to send the health staff into the cinema when a show was being held. Any inspection, particularly with reference to sanitary arrangements and ventilation will have to be carried out only when the premises are in use.

107. Many exhibitors in their evidence have stressed the difficulties to which they are put in having to approach several officers working under various independent authorities for obtaining the certificates which are required before a licence could be granted to them. They have pleaded for the establishment of a single authority which would have the requisite staff for inspecting cinemas from all points of view before a licence is issued or renewed, or during the course of the licence. They have also complained of being directed to do mutually incompatible things, the civil engineer, for instance, asking them to carry out a change which the health officer forbids. Whether such instances are real or imagined, there is no doubt that the present system has given rise to serious difficulties and inconveniences in practice on account of multiplicity of authorities and lack of coordination.

108. **Entertainment tax.**—Entry 62 in List II of the Seventh Schedule to the Constitution confers on the States the authority to levy “taxes on luxuries, including taxes on entertainments, amusements, betting and gambling”. Almost all the States have passed local Acts authorising the levy of a tax on entertainments or amusements, which is payable also by cinemas. Entry 33 in the same List reads as follows:—“Theatres and dramatic performances, cinemas subject to the provisions of entry 60 of List I; sports, entertainments and amusements”. This gives rise to some confusion. If it was the intention to consider cinemas, theatres and dramatic performances either as entertainments or as amusements (coming within the scope of Entry 62) the wording of this entry should obviously be different, covering “other entertainments, amusements—”. At the same time it is difficult to visualise the Constituent Assembly leaving cinemas out of the field of State taxation, which would be the natural consequence of Entry 62 if entertainments and amusements did not include cinemas.

109. The tariffs in force in the different States are set out in Appendix XI. The point that is most obvious from an examination of these tariffs is the wide differences between one State and another. Bombay, Bengal and Madras, where the majority of the cinemas are located, charge what may be termed “medium” rates, though in the case of Bengal the rates increase rapidly for the higher-priced seats. Bihar, Madhya Pradesh and Uttar Pradesh charge a high rate even for the lower-priced seats. Assam and Orissa charge a lower tariff than the other States.

110. In two of these cases, Bengal and U.P. an exemption is made in the case of very low-priced tickets. It is doubtful whether any cinema can, at present costs, run shows even in rural areas at two annas per head, which is the maximum in the U.P., for tax-free admission, or even at three annas per head provided for in Bengal. Madras where the number of touring cinemas is the largest and where the greatest justification for exemption may be considered to exist, does not consider such a concession necessary.

111. The figures of tax collections in different States are given in Appendix X II. The total revenue in 1949-50 amounts to nearly 5½ crores of rupees and will probably be in excess of 6 crores of rupees in 1950-51.

112. **Methods of assessment and collection.**—There is considerable variation in the methods of assessing the tax and of collecting it. The most usual method is to charge a tax on each ticket sold, but in some cases the cinema is assessed a fixed sum per week. Even where the tax is levied on the tickets, the methods of collection differ. In some cases, the exhibitor has to affix, on each ticket a stamp for the amount of the tax; in other cases, the amount of the tax is shown in print, on the tickets which are serially numbered and the tax is collected after checking the balance of unsold tickets in stock. In certain cases the amount is stamped on the face of the ticket with a rubber stamp and tax is collected on the number of tickets stamped. In certain areas, the tax is assessed on the basis of the accounts produced by the exhibitor, and according to the tickets sold. Complaints regarding evasion of the tax have reached the Committee from different sources. Distributors complain that their share of the box office returns is calculated from the figures prepared for taxation

purposes and evasion of tax is causing less of revenue to distributors and producers too. In Bombay they have offered to help in detecting evasion by sending their own representatives along with the tax inspectors, but the proposal has not been accepted. In Delhi too they have complained of evasion and have mentioned, as proof of its existence, the increase in returns from the U.P. when that State tightened up its procedure. The Taxation Commissioner in the U.P. reported a sudden increase in revenues when he made some additions to his inspecting staff. Cinema workers in Madras complained that exhibitors were guilty of large scale evasion and that the actual earnings of the cinemas were much higher than the figures disclosed.

113. The effect of the tax on the industry is being examined in a later Chapter.

114. **Taxation by local bodies.**—Though Entertainment tax is generally levied by the State Governments, the powers of taxation delegated to Local bodies have been so worded in most cases that Municipalities and Panchayat Boards also levy taxes on cinemas. For instance, in Bombay, Municipalities and Cantonments levy a tax on cinemas under section 73 (XIV) of the Bombay Municipal Boroughs Act 1925, which empowers Municipalities to levy "any other taxes ..... which under the Government of India Act 1935 the Provincial Legislature has power to enforce in the Provinces." The rules for the levy of the tax are framed under section 58 of the Bombay Municipal Boroughs Act. A test case filed in Nasik resulted in a judgment of which the following is an extract: "There being a specific clause regarding the imposition of a particular tax within a particular list, I am of opinion that should prevail in preference to any other item applied by implication. I am therefore of opinion that the Municipality has the authority to impose the tax in question and that it is a tax neither on professions, trades, callings nor employments." The judge's view was that the tax was specifically a tax on entertainments and that as such it was within the power of the Municipality to levy it. Apparently the legal effect of the Bombay Municipal Boroughs Act is to empower the Municipalities to levy an entertainment tax, but whether such a tax should be levied both by the State Government and by the Municipality was not a legal question for the court to pronounce its verdict upon.

115. The further examination of this double taxation is being taken up in Chapter VII which deals with all aspects of exhibition.

116. **Copyright protection.**—Under entry 49 in List I of the Seventh Schedule of the Constitution, the Union Parliament has power to legislate on the subject of copyright for all the States in the Union. The law of copyright at present in force in India is materially the same as in the United Kingdom. By a Proclamation dated the 31st October 1912, the English Copyright Act of 1911 was extended to British India, and later in pursuance of the provisions of Section 27 of that Act, the Indian Copyright Act of 1914 was passed by the Indian Legislature, adapting substantially the provisions of the English Act with a few variations. The Indian Copyright Act was originally made applicable to the areas that constituted "British India", but was subsequently extended to some States under the Extra-Provincial Jurisdiction Act. Extension of the Act to States or areas not now covered will require legislation.

**117. Existing protection for film.**—A cinematograph film can today have copyright protection as an artistic work and also as a dramatic work. As an artistic work, it will enjoy copyright on the same terms as other such works, as provided for in section I of the English Copyright Act, the substance of which has been incorporated in the Indian Act. Under this section, copyright subsists in two categories of "published" works; (a) those first published in the British Dominions, and (b) unpublished works, if the author was at the date of the making of the work a British subject or a resident in the British Dominions. "Publication" is defined as being confined to the issue of copies of the work to the public and not to extend to the performance of a dramatic work. Since, in the general sense, copies of films are not issued to the public, and since the public exhibition of a film cannot be considered to be "publication" as defined in Section I(3) of the Act, the film is entitled only to the protection afforded to an "unpublished" work.

**118.** The protection conferred on films regarded as "unpublished work" is held to subsist under Section I(I) (b) of the Copyright Act, 1911, only if the author was at the date of the making of the work, a British subject, or a resident within the "Provinces of India". That is to say, generally speaking, the protection with regard to the right to perform the film will not be available to films produced outside the "Provinces" by persons who are not British subjects. In such cases, again, the rights can be protected by first publishing a short description of the story and the substance of the film in a book form within the "Provinces", because, "the printing and publishing the libretto or the score of a dramatic work is regarded to be a publication of the work", and by such first publication, the provisions of section I(I) (a) will be attracted. Such a method is not only involved, but likely to be unsatisfactory since the book cannot in any manner represent the entire contents of the film. If the copyright is brought into existence only by the publication of the book, it would be difficult to extend the protection to features not covered in the book.

**119. Copyright of film content.**—In so far as it consists of a series of photographs, a film may be deemed to be an artistic work and entitled to protection; in the Indian Copyright Act, a film is not regarded as form of original work entitled to protection as such. The International Convention of 1908 for Copyright says, "without prejudice to the rights of the author of the original work, the reproduction by cinematography of a literary, scientific or artistic work shall be protected as an original work". This has been reiterated in the Convention of 1948 signed at Brussels on the 26th June, 1948. But the definition of literary and artistic works needs to be extended by the signatories to that Convention to cover cinematograph works specifically, and this requires legislation. Under Section I of Article 28 of the Brussels Convention, India as a member country signing the Convention, is required to ratify it and deposit the ratification at Brussels not later than 1st July 1951. To confer, in India, the specific copyright in the contents of the film which has been recognised by convention, it would appear necessary to amend the Indian Act suitably.

**120. Protection of rights in film content.**—Copyright in films is acquired under the American Law by registration and deposit of film copies. In the U.K., the Cinematograph Act imposes compulsory

registration of films, the details to be registered being specified with particular reference to the place where the film was made and the proportions of wages and salaries paid in Britain and outside in order to determine whether the film would qualify under the system of quotas for the showing of indigenous films. The Indian Cinematograph Committee suggested the enforcement of similar registration in India. It was thought that registration of the title, with a description of the work is sufficient to identify it, and one or more photographs taken from each scene or sequence of the picture would ordinarily suffice to ascertain if any pictures which infringe the copyright of others are proposed to be made or exhibited. While this precaution might have been considered adequate in the early stages of the industry, it would seem that today such protection would not be sufficient. Several witnesses who appeared before this Committee have spoken of the dependence of a large number of producers on pirated themes, ideas and arrangements of sequences in the production of their pictures. It would appear, therefore, necessary that if the entire rights of a film are to be sufficiently safeguarded, a complete copy of the film must be required to be deposited with a central authority, who could produce it in court in case of disputes.

**121. Copyright in subject matter.**—The right to make cinema films is a literary copyright appertaining to the ownership of copyright in a literary or dramatic work. In this connection article 14(1) of the Brussels Convention lays down that "authors of literary, scientific or artistic works shall have the exclusive right of authorising: (i) the cinematographic adaptation and reproduction of these works, and the distribution of the works thus adapted or reproduced; (ii) the public presentation and performance of the works thus adapted or reproduced". From the evidence placed before us, it would appear that there are instances when Indian producers have infringed such literary copyright of authors by plagiarising the contents of such copyright works. There appears to be no association of Authors and Playwrights as exist in the UK and elsewhere to take up the cause of the injured authors, who by themselves are unable to defend their own rights. On the other hand, there also appear to be cases of unwitting plagiarism, studios accepting as originals certain palpable adaptations of copyright material. A third complication is added by the claims, real or false, that studios have stolen ideas and themes from unpublished material submitted to them for acceptance. In order to safeguard themselves against such risks, Hollywood producers accept stories only from known and authentic sources, and return, unread, any material sent to them unsolicited. Such a practice would deprive Indian producers of a great deal of useful material. The remedy has been suggested that a story Bureau run by authors co-operatively, with which producers could deal and which is authorised to treat on behalf of the author-members, should be set up to assist the industry, the intention being that such an organisation could take upon itself also the task of dealing with questions of copyright both on behalf of its members and of authors and playwrights abroad. We are examining this suggestion later in this report.

## CHAPTER IV

### THE FILM AND THE PUBLIC

**122. The film as a means of communication.**—Primarily the film is a mechanical means of displaying to a large number of people a series of photographs depicting action. The feeling of motion is imparted by the sequence in which the photographs are taken and displayed, and the addition of sound enables the presentation of the words spoken by the participants as well as the incidental sounds and music. The film as a whole, therefore, reproduces or purports to reproduce an entire dramatic sequence of actions which convey certain specific themes and ideas. By its nature, the film is able to overcome many of the limitations of the drama, particularly with regard to time and space, and it has, therefore, a greater range of presentation. The impression sought to be conveyed, however, is that the action is taking place in front of the audience. This adds to the movement a vividness, an element of life and sensation, and an essentially human interest which transform it into a visible personal experience. In this lies at once the power and danger of the film from the public or social point of view.

**123.** In India, today, the film has a coverage of about 16 lakhs persons per day, and it is, therefore, comparable in its influence to the daily press. It approaches in coverage the radio with less than five lakhs subscribers and perhaps four times that number of listeners. There are besides certain factors that distinguish the film from the press or the radio. There is a much larger variety in the day to day film audience which does not exist in the press or radio clientele. What the latter two attain by repeated contact with the same subjects, the film achieves by greater coverage and by the simultaneous presentation of images both to the eye and the ear. This combined appeal would obviously score over the coldness of print or the abstraction of the other. The direct approach of the newspaper to its reader, or the intimate approach of the radio in the family circle, is replaced by the polyvalent approach of the film to its audience; the message is conveyed arousing vivid psychological reactions in each individual separately, in a darkened room where hundreds are assembled; there is the feeling of mass participation in a common experience, but, at the same time, each individual is free to savour the fine points according to his own interpretation, and to react in his own close personal way. Moreover, the press can reach only those who have acquired a certain standard of proficiency in a particular language and this greatly restricts the scope of its appeal and its power to impress, and the extension of both in the immediate future. The radio requires that the person who wants to utilise this means of communication should invest a certain amount of capital on the purchase of the necessary equipment and its maintenance; there is also an impression among radio listeners of a monopolistic direction of news and programmes. The film, however, with its mixed fare served by a variety of personalities, can reach anybody

who can pay the price of admission, and the capital investment required for the "consumption" of the product is provided by the industry itself. Television can duplicate what the film is able to do in the cinema by bringing moving pictures and related sound into the home, but its approach, like the radio, will still be intimate and personal. Apart from the fact that television for India is still a far-off development, it cannot, even when it comes, convey like the cinema, an impression of living realities seen through a window overlooking the world.

**124. The film as a work of art.**—It is the claim of many engaged in the industry, conceded by some of its critics, that the film is also a work of art. In other fields of art, such as painting, sculpture, literature or music, the artistic work is the product of one single individual. He writes a poem or a novel, makes a statue or composes a song. He can complete the work without having to enlist the aid of others, and provided he can manage to keep body and soul together, the capital that he requires for completion of his creative work is not large. It is true that the economic exploitation of a book or a song requires investment of capital by publishers, but this does not apply to the creative part of the work. The film, however, is the result of cumulative effort: if it could speak for itself, it would have a story of adventure to relate, a tale of deep human interest and drama full of vicissitudes and triumphs. The cameraman and the sound engineer labour to put on record the images and sounds created by the artists acting in front of decorative sets erected by the art-director. They work in accordance designed and created by a different set of artists, and under the direction of yet another person who adds his own contribution to the ultimate product. In this manner, a composite work is created in which all have played their part but for which none can claim exclusive credit. There is a homogeneity and unity imparted by concerted direction but even that direction is generally the result of diverse counsels and influences. The film is thus a typical product of the current age in which co-operative effort is increasingly becoming the recognised form of public endeavour: in effect, it represents the extension of such co-operation to the world of art.

**125. The film as a product of industry.**—As a product of industry, the film is an almost perfect example of the doctrine of unity of production, distribution and consumption. The film is produced by the joint effort of a number of workers. It is exhibited on premises provided and equipped by a third set of people. Sometimes all the three phases of the industry may work under unified control. The nature of the film is conditioned by the needs of production, distribution and exhibition, and it must depend for its existence and its economic success on the fact that it is an article of mass production and consumption. The facility with which a number of copies can be made of a film, its small bulk and light weight and the low cost of reproducing the picture before any audience (as compared to a stage presentation) permit the distribution of the first cost over a large number of consumers. In other words, the vast group of consumers place fairly large sums of money at the disposal of the producer and he is able to command the services of a large number of specialists none of whom may be responsible for more than a small

fraction of the total work. Moreover, as in the case of other "intellectual" industries like the production of books, gramophone records, radio, or television, the consumers number millions and the individual is lost in the multitude. The product cannot be tailored to the ideas of individual producer or for the taste of the individual cinema-goer. Those who would like their personal ideas projected on the screen, would do well to keep in mind this elementary fact.

**126. Prejudice against the film.**—While those engaged in the industry are apt to look upon it primarily as a commodity to be sold for profit, there are some outside who fear that the film, in wrong hands, may become a dangerous influence and corrupt society. Such a prejudice is not in any way the special misfortune of the film alone. When printing was invented, it was viewed with equal horror by some moralists of that age, who were depressed by the thought of the consequences that would follow if every one could read and thus gain access to all kinds of thoughts that found expression in writing. It is sometimes forgotten that what has been discovered and developed is primarily a means of communicating ideas. We have no sympathy with those who abhor the spread of ideas; in the world of today, the fruit of knowledge cannot be the privileged possession of a few. It would be an insult to human intelligence to assume that whatever is communicated is accepted, and whatever is served necessarily pleases the palate and satisfies the taste. Even the worst critics of man do not deny him the saving virtue of discrimination.

**127. Notwithstanding the opinion of aesthetes that the film is a piece of art, the large majority of the public who pay for it regard it primarily as an entertainment.** The attitude of those responsible for regulating the entertainment of the public has changed in the course of time. During the Hindu period of our history, providing entertainment for the public was one of the responsibilities of the king. He was the patron of all artistes who sought to entertain the public, whether the entertainment itself had any pretensions to art or not. No festival was complete without a play, a dance or a musical recital which enjoyed royal patronage and which the public could witness. Later, partly under the influence of puritanical trends, manifested in religious thought that spread in the East or of sects which captured the West, and partly under the stress and strain of mediaeval struggles for survival among States, peoples or nationalities, the value of social functions of an artistic or entertaining type received lesser attention or patronage from the kings. In India, under alien rule this tendency was accentuated, and cultural entertainment, which was once part of family or community activities shrank into a profession, confined to, cultivated and preserved by, those who were debarred from respectable society. The film, owing to its close association with the arts of music, dance and historicities has also suffered from the prejudices engendered by these historical and social influences. The result is that notwithstanding the liberalism professed in life and art, to many in this country, the pleasure derived from seeing films is by itself bordering on the sinful and they regard the cinema as an instrument of moral degeneration rather than as a medium for the cultivation of the useful and the beautiful attributes of life.

**128. What is entertainment?**—The conception that the cinema is inherently evil has not, perhaps, done as much harm as the other conception, so sedulously fostered by the film industry, that the film which is produced, being primarily intended for exhibition in cinemas, should be looked upon purely as entertainment. In the Indian Constitution, cinemas themselves are included in the classification of entertainment, and during the course of our enquiry, producers and distributors were never tired of impressing on us the fact that they consider the film purely as entertainment. In our judgment, this view is a mere excuse for the poverty of art and talent in the industry and an apology for the mediocrity which abounds in it. For those who aim only to exploit the cinema-going public, entertainment is synonymous with what is cheap and will pander to the lower taste of the audience, and whether healthy in character or not, will attract the people in large numbers and yield substantial profits to those who provide it.

**129. A film, while it is entertaining, might leave good, bad or indifferent impressions on the people who see it.** The subject matter of the film itself might have been conceived and presented (as it occasionally is even now) in a manner that would set people thinking or dreaming. It can help readjust attitudes, the relations between different members of a family unit or of different communities in society and promote idealism or some ideology. It can develop ethical ideas, fairness and tolerance and even produce selflessness and sacrifice. On the other hand, the subject matter may have quite the contrary effect. It is no more difficult to produce an "entertaining" film conveying one set of ideas than the other. A film enlivens while it entertains, it teaches while it amuses, and it creates a world of impressions and ideas in which humanity at times seeks refuge from frustration, discontent and the hard realities of existence.

**130. "Realism" and "Escape".**—While there are certain critics who condemn the film as "escapist" or "unreal", others have considered this a justification for excluding its motifs from the scope of critical examination. Those who look upon the film only as a means of providing relief from the burdens of the day, sometimes ignore the fact that anodynes can have unpleasant and even dangerous after-effects. While there can be no objection to a fantasy which helps to divert the mind from immediate problems or from conflicts that cannot be quickly resolved, we cannot tolerate a film which leaves the audience subsequently in a mental state that sustains or ignores the conflict or prevents future readjustment. Providing an "escape" into an "unreal" world should be condemned when that world is based solely on wish-fulfilment, and enables the subject not only to escape his responsibilities but to enjoy the sensation of having discharged them. On the other hand, escape into an ideal world where the highest principles hold sway can have the effect of motivating right action and bringing about, in this world, the conditions that are depicted in the ideal world. "Escape" by itself is not reprehensible, provided the place and the manner in which escape is sought are correctly chosen.

**131. Propaganda through entertainment.**—Quite often, when we suggested to the producers that films should, wherever possible, have

sharpening the judgment of the people who see them, they have invariably replied that such aim would convert the films into a medium of "propaganda" instead of "entertainment". And if films were to be produced for "propaganda", they should come within the province of Government but certainly not be the responsibility of the industry. The word "propaganda" in its original application meant only the spreading of a particular doctrine or the taking of any action for the purpose of spreading that doctrine. Recently, however, mainly because of the use of propaganda for spreading certain doctrines like Nazism, the word has acquired a bad odour and has come to imply the distortion of facts or their concealment, the making of false statements and generally deluding the public for the purpose of influencing them into an intended channel of thought and action. The original significance of the word "propaganda" as imparting information has, therefore, been missed. So when the producers refer to the propagation of doctrines of freedom, justice, fairplay, duty or sacrifice through the film as "propaganda", they apparently harbour the idea that to propagate a doctrine is something reprehensible, irrespective of its nature and purpose, and that people who desire to do so must have some axe to grind. They seem ready to concede that a Government (for reasons of its own) should be anxious to propagate certain axiomatic doctrines, but they do not consider it their personal responsibility to help in doing so. This attitude follows from their shallow conception of entertaining the public and their professed disregard of the consequences that might follow from the type of entertainment provided. It completely ignores the public responsibility which attaches to any users of media capable of moulding and influencing mass minds and emotions. It is also typical of the attitude which unfortunately prevails among a large section of public in the country that duties of a public nature are the exclusive province of the State, and private individuals or bodies have no responsibility or part to play.

**132. Entertainment value as criterion.**—We have gone into some detail to explain the need to go behind the declared objective of a film to provide "escape" or "entertainment" and to ascertain the means by which it seeks to fulfil that object. The entertainment value of a film, no doubt, determines its success at the box office, but this cannot be the sole criterion. The producer cannot seek justification from the fact that a film has proved entertaining, if the sociological effect of it has been definitely harmful. The film has a certain responsibility to society in no way less than the responsibility of the press or the radio. In our opinion, this responsibility cannot be discharged even by the negative precaution of keeping out items which may be proved harmful. The approach must be positive, constructive and healthy.

**133. Effect of film on mass mind.**—The extent to which the behaviour and attitudes of the audience are affected by the film has been a matter of controversy, and varied opinions have been expressed in the evidence placed before us. There is one school of thought which holds that, while the film may affect the immediate behaviour of a section of the audience, it has very little effect on their long-term attitudes. In support of this theory, it has been argued that every individual who goes to the cinema, carries with him certain basic beliefs and would not readily accept a change in his attitudes

which does not conform to such basic ideas. Another school holds that the impressions left by the cinema are deep and lasting, being conveyed to the audience in conditions most suitable for hypnosis; the darkened hall and the passive attitude of the cinema-goer who lets himself be carried away by the sights and sounds presented to him are, they say, extremely effective in increasing the susceptibility of the individual to suggestion. We have heard the evidence of psychologists who said they were convinced that even if impressionable youngsters were known to imitate the favourite poses of popular stars, they would not be persuaded to change their commonly accepted notions and attitudes of right and wrong in social ethics and behaviour, even with years of regular cinema-going. The experts have further said that stray instances of young people who have been lured into copying in their own lives what they had seen on the screen were really cases of neurosis or of unbalanced minds, and that the effect of the cinema was no more than what would have been caused by any casual incident in their lives. On the other hand, many educationists who appeared before us, expressed themselves deeply concerned with what they considered deplorable and subversive changes brought about by the cinema in the youth of today.

**134. Psychology of condemnatory criticism.**—There is, no doubt, some truth in the accusation made in other countries that many of the people who have been most critical of the cinema are those whose influence generally is being undermined by the cinema. Parents and educationists who feel that their grip on the youth of today is slipping gradually, have ascribed the effect to the influence of the cinema. Heroes of the market place, who fear they are being gradually displaced in popular preference by film stars, have been no less critical of the social effects of the cinema. The question is whether, and if so to what extent, the cinema alone is responsible for changes in the attitude of youth, and how far these changes are due to lack of understanding by elders of the aspirations and the modes of thought of the younger generation. Moreover, if the youth of today take film stars as their idols to a large extent, they also idolise champions in the field of sport and athletics. We cannot let ourselves be influenced in our assessment of the sociological effect of the film by the feelings of the displaced idols of yesterday in one case more than in the other.

**135. Responsibility of elders.**—There has been considerable unanimity among the witnesses that those most liable to be thrown off their balance by the influence of the cinema are those whose home life has not been satisfying and on whom parental instruction or influence has been deficient. The inference to be drawn is that apparently today when the contending factors that claim the attention of youth are both powerful and numerous, it is even more essential than in the past that elders ought to display greater understanding and pay closer attention to the bringing up of youth rather than attempt to set the clock back by banishing from their notice the existence and the influence of books, social contacts, or the press, the film or the radio.

**136. The appeal of the film.**—This, however, is not to be taken as a defence of the *status quo*. On the contrary, we wish to underline the grave social responsibility that devolves on the makers of Indian

films and the necessity of their devoting greater care in the selection of the material which is presented on the screen. It is generally conceded that people can learn much quicker from a film than from a book. This observation is made with reference to subjects taught alternatively through books or through films, and really means that ideas can now be spread more quickly through the pictorial medium of the film than through any other means. The film presents in an interesting manner both pictures and sound, and overcomes the limitations of time and space, and thus can present each subject in a form most suitable for easier comprehension. It is not to be denied that where a subject conveyed by the film is not irreconcilable with the basic mental pattern of the viewer, the film can convey quicker and more permanently fix any given idea in the mind of the viewer. It is only about the film that carries a theme which violates the pre-conceived ideas of the viewer that there is any difference of opinion among psychologists regarding its effect on the viewer, some holding that he would not accept such ideas in any case, while others feel that by persistent repetition, it is possible to make the viewer accept as true, even the ideas which require a basic change in the previous background of knowledge. Our own view is that in the conditions of today, films can destroy by persistent presentation as false, unreal or ineffective even strongly held beliefs. In a mood of frustration, one is seldom governed by theory; one is more often persuaded by make-believe.

**137. Psychological effect of film themes.**—It is in the possible effect of such themes that the greatest danger may be said to arise out of the cinema. Even if we accept the views of psychologists that no man would take from the screen an idea that is in violation of his accepted principles or pre-conceived ideas, we have to ask whether the film does not present in a highly palatable form ideas which may perhaps be rejected by a mature mind but would be readily absorbed by impressionable youth. Let us take, for example, the theme underlying a large number of films that educated girls make pretty poor housewives. In most films, the educated bride is depicted as a flippant society butterfly who can rarely find the time to look after her household or bring up her children properly. In many of them, she is shown also as a flirt. Occasionally the story ends with the reformation of her character but quite often it is the village girl who can barely read or write who goes to the rescue of the family or saves the hero from the downward path. Of course, no producer states in specific terms that every girl who receives higher education is immediately turned into a vain and shallow creature and that in consequence education is bad for girls. They say they are only depicting a number of cases of such unsatisfactory results of higher education and it is the fault of the public if they draw the wrong inference. But taken in conjunction with the almost total lack of any themes where higher education among women has served a useful purpose, it would not be surprising if a very large number of people with limited experience of social life and who have not really come into contact with educated women, come to the totally false conclusion that education is undesirable and even dangerous for our women. The producers, of course, deny that it was ever their intention to give such an impression and even question whether such an impression could ever be created by the films they

have produced. We have, however, the evidence of a number of social workers as well as of educationists to show that such films have had a very detrimental effect on the cause of women's education. It is not merely the conservative few that have snatched at this chance to ridicule all efforts at imparting education to girls, but even those who were not biased in any way but through their inertia chose the easier path of neglecting the education of their children, have taken advantage of the theme enunciated by the film producers. The mind of the public is more certainly violated by the repeated plugging of false axioms than by occasional exposure to an off-colour joke. There is also the familiar story—rather over-exploited—of naturalness, innocence, coyness, genuineness of emotions and love and devotion finding their permanent abode in a village maiden and artificiality, undesirable sophistication, coquetry, hypocrisy, selfishness and deceit being embodied in an educated girl of the town. Both these themes are far removed from the realities of life; yet both are the usual stock-in-trade of producers who are unable or ill-equipped to break new ground or explore channels other than those which have led in the past to box-office successes. There can be no denying the fact that the presentation of these two themes in such a distorted manner is likely in itself, and more so by repetition, to engender in the mind of the less sophisticated or sophisticated but frustrated audience false or unreal notions of short-cuts to love, a wrong sense of values, and warped or jaundiced outlook on life.

**133. The proper role of films.**—We should like to say that we do not accept the too narrow interpretation of their functions and responsibilities which a majority of producers and even other important persons in the industry would like us to adopt. Films, whether depicting or escaping from the realities of life, are not and cannot be its "bloodless substitutes"; in the very nature of things, films must inspire and stimulate or dispirit and demoralise except in a few cases where their only role is to make the audience "laugh away their blues". Nor are we prepared to go to the other extreme, and accept for the films the didactic role; they can never aspire to render unnecessary the healthy influence of the home or the educative character of the class or lecture room. Nor for that matter can they take the place of life's stress and strain—experiences of men and things, its formative features or the poetic conception of the "potters' craft", as enunciated in Omar Khayyam or Browning's Rabbi ben Ezra. We have no doubt whatsoever that films as an important means of communication of ideas, as an interpretation of life through art and a vehicle of artistic expression itself, as the productive effort of co-operation and collaboration, at once a record and revelation of impressions and experience, and exploiting one of the very effective and subtle formative influences, namely entertainment, have an important cultural and sociological significance and as such a valuable formative role. This role can neither be ignored nor underestimated. To ignore it would be a public danger; to underestimate it would be an open display of ignorance. Obviously, therefore, these are aspects which make it incumbent upon the State and the community to shed their apathy or indifference and to ensure that the films which are passed for exhibition or which are seen, are healthy and desirable and make their due contribution to the building up of national character in its diverse aspects.

139. We realise that the issues which we have raised here are of a controversial but none the less vital nature. They concern both the basis of human emotions and psychology and the audience's approach to the film; they also raise some of the very fundamental problems connected with the sociological aspect of films. To escape from the essential duty of facing directly and boldly these issues would be, on our part, an abdication of our responsibilities and would seriously affect both the manner and quality of our approach to our task. We have, therefore, thought it best clearly to state the position as we have seen it even at the risk of provoking controversy or inviting polemical challenge to our views.

140. **How are pictures chosen?**—We would like to review here the factors which attract audiences to the cinemas. The questionnaire that we had issued to the public sought to elicit information on how the public chooses the films to visit. Owing to the comparatively small number of replies that we had received to these questions, it would not be possible to assess the relative influence of the various factors with any degree of accuracy or validity. We may, however, say that we were surprised by the great reliance placed on the recommendations of friends, the scant faith in newspaper reviews, the total scepticism in the opinions of film journals and finally the lower place that the public assigns to star values as compared with the almost total dependence on these among producers and distributors. There were many references to the importance attached to a good story wherever this was known already to the public as in the case of films produced from well-known novels. In view of the fact that such stories form only a small proportion of the plots of modern Indian films, it is not perhaps surprising that the public have not been able to choose more films by the story. We may in this context quote the findings of public opinion research in the United Kingdom. The percentage of people choosing to visit a picture for any one of the reasons set out below is given against each:—

Story	37 per cent.
Stars	34 per cent.
Reviews	19 per cent.
Title	16 per cent.
Theatre	9 per cent.
Friends' recommendations-	2 per cent.
"It's British"	1 per cent.

(The total number of persons exceeds 100 per cent. because some people had given more than one reason for their choice.)

141. **Film in relation to the audience.**—We have already referred to the views expressed by many producers about the relationships that must subsist between the main element of the film—entertainment and the audience demands. Their reasoning, obviously dominated by commercial considerations and the narrow conception of their duties and responsibilities, is somewhat as follows:—If Rs. 100 are collected at a theatre, the entertainment tax usually absorbs Rs. 25. Out of the balance of Rs. 75, the exhibitor retains half, and the distributor gets only Rs. 37/8/-. His expenses and share of the profits take away a substantial proportion of this amount and the

producer gets Rs. 25 or so. In other words, the producer's share of the takings at the box office is only 25 per cent. If a picture, say, costs from Rs. 3 to Rs. 5 lakhs and has to earn a profit, the collections at the box office must be from Rs. 12 to Rs. 20 lakhs. The average cost of admission is about eight annas per person and therefore each film must be seen by 25 to 40 lakhs of people before the producer can get any return on his investment. Consequently, it is necessary for the producer to plan and make the film in such a way that it appeals to a large number of people. With the present distribution of spending power among the various categories of the population, it becomes necessary for the producer to aim at catering to the largest group in the population, which is made up mainly of those who crowd the cheaper seats in the cinemas, and whom one might call the culturally under-privileged. It becomes, therefore, necessary for the producer to use in the make-up of the film certain elements which would appeal to this group, however distasteful they might appear to those who have had the advantage of a better educational or cultural background.

**142. Fallacy of costs and popularity.**—The fallacies of the above reasoning are fairly obvious. It starts by assuming that a film must necessarily cost a very high figure, an assumption which it is impossible to concede. We have come across far too many cases of expenditure on films which cannot be justified by the quality of the results achieved. Nor can we say that the industry is so efficiently organised as to have reduced wasteful expenditure to the level of other new and business-like institutions. Moreover, in an industry in which the salaries of leading stars run to fabulous sums, other workers too are apt to live in an illusory world, where figures, particularly figures of large expenditure, have a glamour and publicity value of their own. The spectacular profits earned by certain costly productions made in this country and abroad have given a further momentum to this extravagance. Today the producer seems to be either shy or ashamed of publicly owning that the film which he is going to undertake might cost less than what another member of the industry might have already spent. We feel that a strong attempt should be made by producers to get out of this vicious circle of increasing costs which require large audiences, and boosting of budgets in order to attract larger numbers of picture-goers. We are examining in a subsequent chapter this question of the cost of production and would, therefore, confine ourselves here to the statement that what we want is not more producers who would venture to invest large sums in production, but many more of the other type who would have the courage to make economical pictures. Secondly, the assumption that people who have to work with their hands or who have not had the benefit of high-school education are inherently coarse in their tastes is, in our opinion an unjustified slander on the bulk of the population. Evidence which has been laid before us shows that the standards and tastes of this class of cinema-goers are improving and that while during the show this part of the audience may enjoy the cheaper type of entertainment, they have their own opinions about the quality or lack of it in the fare that is offered. The appeal of the finer parts of a film is not altogether lost on them and their powers of discrimination are by no means blunt or stunted.

**143. Effect of audience demands.**—In the face of this general testimony, it is not possible to argue that the quality of the film today is what the taste of the audience demands. With the growth of public conscience, the spread of literacy, the increase in the agencies of cultivation of public taste and the expansion of media of public enlightenment, the general and intellectual level of the cinema audience is on the upgrade. If, therefore, the producers' claim that they are giving to the cinema-goer the picture he demands were correct, it would be difficult to understand why, compared to the films produced before the war, which the industry as well as the public recall with pride even today, the standard and character of current productions should have changed so basically, that the public should have expressed their disapproval in unmistakable terms through the increasing number of "flops". It is no doubt possible that, owing to the rise in the cost of production, the production of a film intended for a small minority may not be a commercial proposition. But we doubt whether the section which really cares for stimulating films with a better balance between entertainment and education, is so small that it would not pay a producer to attempt to cater for its requirements. We are, perhaps, venturing into hypothetical ground when we say this. We feel, however, that ours is a safer conjecture than the opinion of the producers who have been obviously at pains to justify many of their failures. We are confident that there is a substantial section of our population which would patronise good films and that, if they do not frequent the cinemas in large numbers, it is only because they have been deterred by their experience of the majority of the films turned out today. Nor would it, in our view, be correct to regard the continued patronage of the cinema by large audiences as an approval of what is shown. The need for relaxation, the absence of an alternative, and the glamour of pictures are, in combination too strong for any cinema-goer to resist. It would, no doubt, require some effort to woo these audiences back to films of a higher standard but this cannot be achieved either by the methods of publicity favoured by the industry or by the persistently false notions of popularity of certain types of features of the films. We are sure, however, that if films of a better type are produced and if the producers and distributors will, in full realisation of their responsibilities to the public, eschew their present methods of publicity and give a new turn to the wheel, they can bring about a radical alteration in the course of the entire industry. Instead of resting on its outmoded oars, the industry will sail, with a spirit of adventure and enterprise, on new and clear waters, reflecting in the absence of turbidity the image of art and culture and providing for the eager eyes on shore a setting at once pleasing to the vision, entertaining to the mind, and exhilarating to the senses. We have no doubt it is in this conscious and planned attempt to serve the better instincts of humanity rather than the base standards of taste that lies the stability and security of the industry.

**144. Appeal to the industry.**—We would, therefore, strongly urge upon the industry to turn away from the path of least resistance, to refrain from thinking in stereotyped terms of cheap and unintelligent imitations, basing their hopes on a superstitious attachment to assumed reasons for box-office successes, to realise the greater public stakes involved in films than mere monetary returns, and generally

to take a more charitable view of human nature. Real and substantial success can and will attend this healthy attitude of mind. Superficial and transient results may flow from a different outlook but in that lies neither the good of the public nor the welfare of the industry.

**145. The short film: Government initiative.**—The production of "shorts", by which term is meant documentaries, newsreels, cartoons and comic strips of one or two reels about one thousand feet in length or ten minutes' screening time, is a field of activity in which the industry has not so far evinced noticeable interest. This is probably due to the fact that it is not a profitable business, as is the production of full length feature films. But during World War II, the Government of India became alive to the potentiality of film "shorts" for war propaganda and to stimulate the people's co-operation with various aspects of war effort, including recruitment for the armed forces. This interest was further stimulated by the keenness evinced by the British Government to make use of the medium of the film "for giving the people of India an idea of the armed might of Great Britain by exhibiting films about Britain's naval, military and aerial strength". An advisory body was set up in June 1940 to advise the Government of India on the production and distribution of films for war propaganda. The Film Advisory Board had its headquarters in Bombay, and consisted of representatives of Indian and foreign film industry in India, including importers of British and American films. In addition to producing shorts locally, the Board undertook the dubbing with sound tracks in Indian languages, the shorts received from the British Ministry of Information and other foreign countries.

**146. Information Films of India.**—As the members of the Film Advisory Board individually controlled important cinema circuits in India, it was thought that they would be able to secure regular and prompt circulation of the war films produced by them as well as those imported from overseas. In order to help the production of shorts in India, a British producer was specially attached to the Film Advisory Board. Later, the Government of India augmented the production staff by setting up a film unit for the production of documentaries. But it was subsequently felt by the Government that the object of war propaganda through the film could not be adequately and continuously fulfilled without a full-fledged organisation with a full-time staff in place of the part-time honorary workers who had so far constituted and guided the Film Advisory Board. The Film Advisory Board was accordingly dissolved and the Information Films of India was set up in February 1943. The IFI produced documentaries in five languages, English, Hindustani, Bengali, Tamil and Telugu. The selection of themes was made by the Department of Information and Broadcasting in consultation with other departments of the Government of India. The Information Films of India was abolished in May 1946 in consequence of a cut motion passed by the Indian Legislative Assembly. In the course of its three years' existence, the IFI had produced 101 shorts, several of which were chosen for exhibition abroad.

**147. Production of Newsreels.**—Alongside the production of shorts for war propaganda, the Government of India also showed interest in the production and distribution of newsreels aimed at presenting

to Indian cinema audiences the progress of the Allies in different theatres of war. An arrangement was made by the Government with the Twentieth Century Fox Corporation, as a result of which the Corporation undertook to produce edited versions of British Movietone newsreels in India and distribute them to cinemas. The experiment did not prove successful as the contents of the newsreels dwelt largely on items of no direct interest to Indian audiences. The agreement with the company was, therefore, terminated in May 1942, and a fresh one was made, under which the Twentieth Century Fox Corporation agreed to produce Indian newsreels in original and not as dubbed versions of films made in England. The Indian Movietone News thus came into being, and newsreels were being produced every fortnight in four Indian languages, Hindustani, Bengali, Tamil and Telugu. In September 1943, the Government of India took over the Indian Movietone News and renamed it the Indian News Parade. Newsreels afterwards came to be produced every week, and in English also in addition to the four Indian languages. The Indian News Parade newsreels covered the activities of Indian troops in different war theatres, India's war effort and other ancillary matters. The Indian News Parade shared the same fate as the Information Films of India when the Legislative Assembly refused the budget grant by carrying a cut motion. But unlike the IFI which completely ceased work forthwith, the Indian News Parade was purchased as a going concern by a commercial film company in Bombay. This private company continued to produce and distribute the newsreels for four months, but when the Defence of India Rule 44 relating to the compulsory exhibition of approved films and payment of rentals for them was withdrawn in September 1946, the Indian News Parade was closed down as uneconomical.

**148. Cartoon Film Unit.**—In August, 1944, the Government of India had set up a Cartoon Film Unit with a view to carrying on war propaganda through a livelier medium than the factual documentary or straight newsreel could permit. An expert in the production of cartoon films was brought from the United Kingdom, but difficulty was said to have been experienced in getting the required equipment like key animators and celluloid stocks from abroad. The Cartoon Film Unit was able to produce only one cartoon strip by May 1946, when it was dissolved.

**149. Establishment of Films Division.**—The production of newsreels and shorts by the Indian News Parade and the Information Films of India ceased as a result of the Indian Legislative Assembly carrying a cut motion in the budgetary grant in 1946. The Government of India under the new dispensation were however appreciative of the utility of these media for official publicity and for educational and cultural propaganda. The Films Division as a branch of the Ministry of Information and Broadcasting was set up early in 1948, with headquarters in Bombay, and the production, distribution and exhibition of short films came to be revived after an interruption of over two years. While the Information Films of India and the Indian News Parade had functioned as virtually separate and independent units, the Films Division comprises both units, the documentaries produced by them being called the Documentary Films of India and the newsreels named Indian News Review. The odium attached to the previous set-up as anti-national may be said to have been erased as a

result of the formation of a National Government and the attainment of freedom by India. The organisational pattern and the personnel have also been altered to suit the new conditions.

150. The Indian News Review produces one newsreel of about 1,000 ft. every week. The material is shot by newsreel cameramen of the Films Division stationed in various States capitals. The film is sent to Bombay, which is the headquarters of the Films Division, where it is edited, processed and released with suitable commentary and background music. The newsreels are produced in five languages, English, Hindi, Bengali, Tamil and Telugu.

151. In addition to topics of purely Indian origin, newsreels occasionally contain items from abroad of special interest for Indian audiences. The Prime Minister's American tour last year, as well as his visit to Indonesia, were thus covered. It is learnt that arrangements are soon to be made for inclusion in the weekly newsreels of a certain proportion of foreign news.

152. In addition to the weekly newsreels, the Films Division also issue a monthly edition of the type of news-magazine. This Overseas Edition of the news review is sent out to Indian embassies and consulates abroad for non-commercial exhibition.

153. The documentary section is concerned with the production of short films of instructional, cultural and educational value. The Section is equipped with a production capacity of 36 documentaries a year. The distribution arrangements of the Films Division call for the release of one new documentary a week along with one newsreel. Normally half the theatres in the country should be showing newsreels while the other half screen documentaries. In order to encourage private producers, the Government of India planned to buy some documentaries from them to make up the total of 52 required each year. In practice, neither production nor purchase have been able to meet the schedule, and on weeks when a documentary is not available, only newsreels are released. The industry has not shown much interest in the production of such documentaries. A few producers mainly from Bombay interested in the object of production of documentaries and one-or-two-reel shorts of cultural and educational value have recently formed themselves into a "Short Film Guild". Its work is still to make itself evident.

154. Exhibitors do not seem generally interested to show short films, and, therefore, the internal market for them is undeveloped. Under Government's directive that every theatre should exhibit at each show at least 1,000 feet of "approved" films, a demand for short films has been created perforce. With Government themselves producing and releasing documentaries and newsreels every week and charging rentals for their exhibition, private producers feel that the scope left for exploitation by them in the present conditions is discouraging. At the same time we noticed a general reluctance on the part of many producers to take to the production of documentaries. We can well understand their reluctance and hesitation. There is no money but only public service in it. Nevertheless, the Films Division has recently raised the rates at which it would be willing to purchase a certain number of short films from private

producers. It is not known how many producers have offered their films for sale and how many have been purchased and at what price. For the present, the supply of short films is virtually confined to those produced by Government agencies.

155. The Newsreel and the Documentary sections have a whole time staff of editors, commentators, script writers, directors and recordists. Like the newsreels, the documentaries are also issued in five languages—English, Hindi, Bengali, Tamil and Telugu. While the editing, recording and re-recording work is done in the Films Division itself, the printing and processing work is at present being done at outside laboratories in Bombay.

156. All the newsreels as well as documentaries whether produced by the Films Division or taken over from private producers are previewed by the Film Advisory Board appointed by the Government of India in 1949. After a newsreel or documentary has been passed by this Board, they are seen and certified in the usual course by the Board of Film Censors at Bombay.

157. The Films Division has its own distribution branch for supplying newsreels and documentaries to cinema houses in the country. Five branch offices of distribution are located at Bombay, Calcutta, Madras, Lucknow and Nagpur. Sixty-eight copies each of every documentary and newsreel are simultaneously released in all the first run cinemas in important cities. In spite of this total number of 136 copies released, the number of theatres, which is nearly 25 times this figure, results in the documentaries and newsreels remaining a long time in circulation. The time taken in transit has to be added to the inevitable screening period of 25 weeks, and the result is that it takes up to 8 months before the copies are withdrawn. Documentaries cease to be topical and newsreels are ridiculously out of date.

158. When the Films Division came into regular operation, exhibition of their newsreels and documentaries was made compulsory. State Governments were requested by the Government of India to insert a clause in the cinema licence making it obligatory on the part of the exhibitors to show before each performance not less than one thousand ft. of "approved" films, "approved" films being defined as films approved for the purpose by the Central or State Governments. All State Governments except Vindhya Pradesh and Manipur have inserted the required clause in the cinema licences. The Bombay Government, in order to facilitate the exhibition of short films produced by themselves, have specified that "approved" films of approximately 2,000 ft. in length should be exhibited. Most of the exhibitors who tendered evidence before us have objected to the compulsion in this regard. Their evidence on the popularity or lack of it, of these films, was mixed but was on the whole rather critical. It seems not unlikely that the compulsion itself was partly responsible for the unfavourable attitude towards the contents of the film. We have considered, in chapter III, the legal position regarding compulsory exhibition. We are concerned here only with the degree to which these films achieve the purpose which has led to their production. Apart from resistance to compulsion, the criticism has generally been that the newsreels tended to publicise men rather than events, and the few documentaries which were not more

travelogues and which aimed to instruct were sometimes pompous in their approach and at other times too timid to force the obvious conclusion. Since these appear to us to be faults which any Government "propaganda" should guard against, we record the views without necessarily sharing them. Our own impression formed partly out of our own observation but largely from the evidence of disinterested witnesses is that the documentaries are by no means so unpopular as the trade and industry make it out to be, that the really meritorious productions among them win recognition, and that while the exhibitors naturally resent compulsion and the payment of rentals and the industry is bitter about the inroad on their earnings which they feel this rental makes, the average cinema-goer is not quite averse from seeing them. We have no doubt that the exhibition of newsreels and documentaries serves on the whole a useful purpose though the standard and quality still require considerable improvement.

159. Out of the 70 documentaries produced so far, some are in the nature of fresh copies of old documentary films produced by the war-time Information Films of India. One or two like Village Panchayats were bought from private sources and improved upon. Some were selected from UNESCO and American official agencies. But the majority of films are directly planned and produced by the Films Division. The selection of themes is in effect based on the recommendations and requirements of the various Ministries of the Government of India. These films, therefore, obviously help the public see on the screen the various activities and policies of the Government, and seem designed from the point of view of educating the citizen rather than the man. Few of these are therefore directly beneficial to the classroom as they are not conceived from a special educational angle, but many of them seem to have been well received by educationists and are in demand by the educational authorities, as an instrument of general instruction.

160. Several States, for instance, Bombay, Madras, West Bengal and Madhya Pradesh, maintain film libraries stocked with films for adult audiences. The sources of supply are again mostly foreign. Special Committees of experts scrutinise films offered for sale and those found suitable are bought by the Governments. Vans fitted with projectors tour the countryside and screen the films. State officials have testified to the popularity of these films. But as visual education through films is being carried out by the various Governments as part of the programme to publicise official activities and policies, schools and educational institutions are not directly benefited. Cuts imposed on grants for education and publicity as part of governments' economy drive are said to hamper continuance of the activity even on the present meagre scale. The main avenue of publicity is only through commercial theatres.

161. Besides the stipulation that all exhibitors shall show "approved" films at each show, a rental is charged by the Films Division from the exhibitors in return for the services rendered by way of supply of "approved" films. The rental is calculated at approximately 1 per cent. of the gross collection of the cinemas and ranges between Rs. 5 and Rs. 150 a week. The revenue expected to be derived by the Films Division by way of rentals during 1950-51

is about 20 lakhs of rupees whereas the annual budgeted expenditure is about 34 lakhs of rupees. There has been widespread protest against such rentals being charged, particularly when exhibition has been made compulsory. The effect, they say, is equivalent to forced levy to support a Government department. The exhibitors argue that the Government derives publicity and advertisement value by the screening of the newsreels and the documentaries and should, therefore, pay for them in the same manner as they pay for advertisements in newspapers. They add that if, however, the exhibitors are prepared to meet Government half the way by agreeing to screen these "shorts", there is no justification for charging rentals also.

162. By an agreement between distributors and exhibitors, the rentals paid for "approved" films are deducted from the gross collections in the same manner as entertainment tax, that is to say, both treat it as a sort of tax on the industry. We are discussing the equity and justice of this charge later.

163. **Use of films in education.**—We have already referred to the formative aspect of films having regard to the mental and psychological reactions of the audience. We realise that films of a special type have therefore a specific role to play in the field of education, and we have been impressed by the appreciation shown by educationists of the possibility of using the film as a medium of instruction in the class room. They have stressed the various directions in which the film cannot merely supplement the work of the teacher but achieve results which no amount of oral teaching can bring about, particularly in the presentation of a subject beyond the normal visual reach of the pupil, whether it is history and the incidents connected with periods gone beyond recall, the geography of remote countries, or biological processes that cannot be seen directly.

164. This medium of education lends itself to very effective use in amplifying instruction in different technical and scientific processes, in bringing closer to the pupil strange lands and stranger people, in imparting knowledge about their own country in explaining many problems of natural science and incidents of natural phenomenon, and in creating an interest for objects and things outside the range of normal daily experience of an ordinary student. In short, films cannot only be an effective means of education but they can also become an agent for widening the student's horizon, of rousing his latent healthy curiosities, of expanding his knowledge and of making him a useful member of his own country and a citizen of the world. In a world where distances are shrinking fast and even every day problems far transcend national boundaries, the value and need of such an agency cannot be over-emphasised. By an adroit mixture of entertainment and education and a skilful and competent handling of the subject in a manner adapted to the level of intelligence and degree of education of the audience, an educational film can save hours of lectures and study. This time-saving factor is in itself sufficient justification for an extended application of this useful medium. If to this we add the greater degree of success that is likely to attend the use of this medium, the more competent handling of the subject that is thus rendered possible and the more lasting impression a film is likely to leave on the pupil's mind, the case for greater attention to and use of, this medium is complete.

165. Yet, we were disappointed to find that there has been no large-scale use of this medium; even where it has been employed on any scale worth consideration, for example, in Bombay and Madras, it has only barely touched the fringe of the problem. The teachers are anxious to teach through this medium and the students are eager to learn but lack of proper degree of attention to this medium on the part of competent authorities, and difficulties, primarily of a financial character, are seriously retarding progress. We might as well say with the poet: "The hungry sheep look up and are not fed".

166. Nothing would give a clearer idea of the inadequacy of existing efforts to exploit this medium than a review of what is being done.

167. The Ministry of Education at the Centre maintains a film library and loans educational films free of charge to such educational institutions who are members of it. The Library consists mostly of foreign educational films and copies of Films Division documentaries. In March, 1950, the Library had a membership of 210 and about 400 films were being circulated every month. The Ministry also maintains an audio-visual unit, through which films are directly shown to Delhi and the surrounding areas. With a view to assisting private producers of educational films, the Ministry recently drew up and circulated a list of subjects with brief synopsis for each. The production of educational films is a field of activity which has not so far interested producers of feature films in India. Apparently, they do not see in this enterprise much scope for attractive profits. Certain States Governments have made a sincere effort to collect together libraries of educational films mainly from foreign sources but taking full advantage of the films already made in India. Commercial undertakings have also imported a number of films for hiring out to schools and a few films have been made in this country purely as a result of private effort. The very limited official and private sources of supply of educational films in the country are being supplemented from the film libraries of the United States Information Services and the British Information Services, and occasionally also of the Soviet Embassy. These films are usually available in English only, but these agencies are lately known to be making efforts to make these shorts available with commentaries dubbed in several Indian languages particularly Hindi. Some educationists have told us that many of these films do not prove attractive to the students as the latter find the atmosphere perceptibly different from their native conditions. Nevertheless, these foreign films are being utilised because the Indian sources of supply are grossly inadequate. There can, therefore, be no doubt that an important means of education and instruction is securing insufficient attention from public authorities and even whatever little is being done often lacks the 'Indian' touch.

168. Apart from this paucity of educational films, the difficulty that has stood in the way of putting the films to greater use in the class-room is primarily financial. A projector, particularly a sound projector, is expensive and the films themselves are costly, having regard to the resources of most of the educational institutions. We found, however, that where the State Government had authorised

the levy of a charge from the pupils for buying a projector or renting it along with the films, it has been possible for schools to make considerable use of the film. It is no doubt true that schooling has already become very expensive and that any additional burden on the parent should be avoided particularly in the present conditions of rising cost of living and diminishing real incomes. We feel, however, that in view of the numerous demands made upon the comparatively small budget available for the spread of education in each State, it would not be possible for substantial help to be forthcoming from the State Governments for the purchase of projectors. Moreover, some educationists have pointed out that if a school has to make the fullest use of the film for a large number of pupils, it is necessary to have a projector of its own, necessitating heavy initial expenditure.

**169. Lack of electricity in rural areas.**—It has also been pointed out to us that the majority of schools in this country are situated in rural areas where no electric supply is available. It is, therefore, necessary first to have plants for the generation of electricity before a projector can be operated. Such equipment for the generation of electricity is not merely expensive but more difficult to maintain in condition than the projector itself.

**170. Abolition of import duty.**—The high cost of the projectors which we have referred to is partly due to the import duty that is levied on all equipment brought in from abroad. Some educationists have felt that, if this import duty is reduced, it might make it easier for more schools to go in for projectors. Their argument was that the import duty which is a substantial proportion of the cost, results in more than a proportionate increase in the price paid by the school. This arises in the following manner: If a projector costs Rs. 1,000 and is imported from abroad, the duty on it at 40 per cent. would be Rs. 400. The total cost to the importer would, therefore, be Rs. 1,400. If, however, he wishes to make a profit of 25 per cent. on his investment, his selling price would be Rs. 1,750. If, on the other hand, he paid no duty and was content with the same proportion of profit, the selling price would be Rs. 1,250. The result of a duty of Rs. 400 is to increase the price by Rs. 500. We cannot really object to the importer charging a profit even on the duty because that is also part of his investment in trade. If by any means the duty could be waived, there would be more than a corresponding reduction in the price of projectors. We are examining this suggestion in the chapter containing our recommendations.

Another great handicap in the wider use of this medium is the dearth of suitable films with commentaries in simple English and Indian languages. Witnesses have complained to us of the extremely restricted field of choice, of the shortage of numbers available and consequent difficulties in circulation, of the absence of suitable explanatory literature, of the very limited range of subjects and of lack of sufficiently trained personnel. If, therefore, films are to be put to their maximum use and new potentialities in this field are to be fully exploited, a great deal more requires to be done to circumvent the difficulties and handicaps which we have pointed out and make up the great leeway that separates the progress made in this direction in other advanced countries and the stage at which things are in India.

### **171. Production of educational films with Indian background.—**

Several educationists have pointed out that, while some of the imported films have proved outstanding successes because of the way in which the subject has been treated, very poor results were achieved in certain other cases. The difference, according to these educationists, appears to be due to the fact that the background of certain films, particularly those which refer to social life and behaviour, were so alien to the pupils that there was difficulty in their comprehending the lessons taught of in applying them to their local environment and conditions. While a student would find it easy to follow the theory of the physical principles which govern rainfall and climate, as depicted in an American film, he could not, with equal facility, correlate with his own background a similar film on agriculture depicting mechanised farming, or another on school habits where the buildings, furniture and the pupils themselves were so totally different from what he is accustomed to see. While for a number of scientific subjects it would be possible to draw upon the resources of other countries where a large number of films have been made already, it is necessary to undertake within the country the production of those films which are related to the daily life of the people and their environments. This task is not one which can be undertaken by the State Governments, because a film of even ten minutes' duration would cost from Rs. 10,000 to Rs. 15,000, and this expenditure cannot be justified where the entire needs of the State would be for 20 or 30 copies.

**172. Silent films.**—We have taken some pains to enquire whether silent films or sound films have proved more successful in teaching. The consensus of opinion has been that sound films are more useful, and that even when the films are being shown to children who cannot follow the commentary on the sound track at the speed at which it is delivered or in the language used and it becomes necessary for the teacher to shut off the commentary and explain the film as it proceeds in a manner which suits the children, a commentary is essential for the teacher himself to grasp the basic ideas to be presented and the particular methods of exposition which have been found by experience to be most suitable and which are consequently embodied in the commentary. Nevertheless the film should offer the possibility of being shown without its accompanying sound, or with only a commentary from the teacher. For this purpose it must be conceived and produced as a silent film with accompanying commentary and not as a sound film with dialogue, for in the latter case, the film merely appears ludicrous with the sound shut off. The teacher should have free scope for adapting his own commentary to the needs of his class and also to maintain the intimate classroom relationship between the teacher and the taught. The choice of showing the film with its own accompanying commentary or without it should be available to the teacher. Here it might be as well to emphasise that not every teacher can deliver a suitable commentary for an educational film, nor can the text of the commentary of a film be stereotyped. A good film can fail in its purpose if it has not a commentator to expound its contents in a pleasant and attractive voice or manner or if the text of the commentary is not suited or adapted to the audience which is seeing the picture.

173. A point which was noticed in the course of our investigation is the lack of other facilities in the school necessary for the use of a film. Except in the case of subjects of a very general nature where large groups of pupils can watch a film together, it should be the normal practice to show a film in the regular class-room itself. It is necessary for this purpose that provision should be made for darkening the room to the extent necessary for pupils to view the picture without strain. If this cannot be provided in every class room, one or two class-rooms at least should be set apart for this purpose where pupils could be taken for viewing films. There would, however, be a number of subjects, e.g., about personal hygiene, road sense, etc., which large groups of pupils can see at the same time. A few schools appear to have fairly large auditoriums where the pupils can be assembled for such a purpose, but, on the other hand, there appear to be many schools which do not have even a suitable hall.

174. **Need for film libraries.**—In order to cover the requirements of pupils of varying ages and of instruction in a wide variety of subjects, each school in this country should be able to draw upon a library of perhaps several hundred films, but the cost of such a library would at present be beyond the means of the average school in this country. On the other hand, each film would be needed for only a few days in the year and would lie in storage unused for the rest of the period.

175. **Instruction in the use of films, etc.**—The courses of study for diplomas or degrees in education should be expanded to cover instruction in the use of modern methods such as teaching through the film and the radio. We found that this has already been done in one State. This State has provided a special incentive to teachers who have qualified in the use of the film and radio in education, by recognising this as equivalent to craft training. We would like such measures adopted in other States also. Refresher courses must also be provided for those already engaged in the teaching profession.

176. The most outstanding success of the film in the educational field has been in the direction of imparting vocational instruction regarding the use of tools and the teaching of industrial processes. We did not come across any instances of vocational training either in institutions or in industrial establishments where the film was being put to use for this purpose. We feel that there is considerable scope for the use of the film particularly in training technicians. Moreover, the organisation of cottage industries as a substantial factor in the economic development of the country could be greatly assisted by the showing in rural areas of films on the conversion of raw materials into marketable goods.

177. **Psychological effects of films: Need for research.**—In our discussions with educationists we found that they shared our concern over the lack of information regarding the effect of the usual feature films on the children who see them. Owing to the family life and habits of Indians in general, we cannot imagine a state of affairs where the parents would generally be ready to go to pictures leaving their children behind. We do not feel, therefore, that there is any need for the type of preventive action contemplated by the Madhya

Bharat Government, when they sought to prevent the admission of children into cinemas except in the rare cases where the films were considered to be of an educational or a religious nature. We feel that parents can be trusted to take care of this aspect of childrens' lives better than the State and the reformist zeal of the ministries might at least leave out the normal relationship between parents and children. We, therefore, consider that any plan for the future of the film industry must take account of the fact that these would be seen in an overwhelming majority of cases by adults along with other members of their families. It is necessary, therefore, not merely to exercise the greatest care in the selection of the material for making pictures but also in their scrutiny when the films are being certified. Organised scientific study of the psychological effects of the film on the children is also needed urgently. In this connection we would refer to the "Wiggle Test" in the U.S.A., carried out under the auspices of the Motion Picture Association. The reactions of children are watched as they see the films. This test is a convincing means of recording the unconscious behaviour and reactions of children to particular situations in a film. A study of these reactions forms the basis of the selection of films for the children's film library. Similar studies on the effect of the cinema at the adolescent stage have been conducted by a group of research workers at Birmingham University in the United Kingdom. The investigation included informal discussion, recording of spontaneous opinions, the completion of two questionnaires well separated in point of time and in the case of one-fifth of the children under study, an anonymous essay on the "Best film I ever saw and why I liked it". Students were taken to certain cinemas and an investigator on the spot closely watched the physical and mental reactions. Statistics were also collected on the kind of films shown in the urban and rural areas, and of the children's preferences of various types of films. We have found appreciation from educationists on the need for conducting such tests in this country, and we would strongly urge that teachers especially in city schools and colleges in India should organize and assist in such research, which would go a long way in the selection of films and film themes most suitable and best appreciated by the children and adolescent groups and in the scrutiny of pictures of a general type which would be seen by mixed audiences.

178. **Production of films specially for children.**—Many of the witnesses who appeared before us have stressed the importance of making special provision for the needs of the children. Their view has been that entertainment for children should be planned with full understanding of their special psychological needs and of their natural preferences. Children today frequent cinema houses in large numbers and even if the films they see are not harmful to them, it is very unlikely that children can derive from these the same degree of entertainment which specially planned films can provide. We agree that the production of films specially suited to children is as important a part of our cultural activities as the production of books to meet their specific needs. Film production is, however, a much more expensive undertaking than the publication of books, and since children do not form a sufficiently large group to make the venture commercially successful, producers are naturally hesitant to enter this field. Producers in India tend more and more to cater for the

large majority of the people and have not so far attempted production of films for any particular group in the community or for any particular section of the population. The only countries where the production of films, specially planned for children, has been undertaken on a scale worth mentioning, are the U.S.S.R. and the U.K. In Russia, all film production is State-controlled and the question of profit or loss on any particular venture does not apparently arise. Apart from this the film industry in the U.S.S.R. like other similar undertakings has an inevitable purpose underlying it. It is not, therefore, surprising that the U.S.S.R. leads in the matter of catering to the needs of children and that they have a special category of films particularly recommended to be seen by children. In the U.K., one of the biggest producers made an attempt to produce films specially for children. His idea was to build up a library of about 200 short feature films which would appeal to children and show these in turn at various cinemas all over the country. Special shows are arranged in the cinemas controlled by this producer on every Saturday, to which children are admitted on payment of a nominal charge. Adults are, however, also present, at the show in order to maintain order and to see that the children do not come to any harm. The production of these films has been in charge of a lady specially qualified for the job and the success achieved so far must be attributed as much to the individual ability of this person as to the sense of social responsibility of the firm of producers.

179. In this connection, we would also like to refer to the steps taken by the United States producers to turn out films suitable for children out of the material that constitutes their main output. There are bodies of educationists who see the standard feature films and suggest adaptations of much shorter lengths which would be suitable for exhibition to children. The object is to present the story in a form easily understandable and also to eliminate those details which have an appeal only to the adult mind. These adaptations have proved very popular among child audiences and in fact have served a purpose similar to the adaptations from the classics in the literary field. The major producers extend their co-operation by letting specialist producers use sections of films showing the scenic features of various countries or habits of life and other activities, for the production of special class-room films. With the co-operation of educationists, the Motion Picture Society in the U.S. is serving a useful purpose in the preparation of instructional films made up of "extracts" from full length feature films. For example, five films of World History and three of American history have been exhibited at the request of the National Council for Social Studies. In a list of 23 films from literature, suitable for school children, are included excerpts from feature-film versions of David Copperfield and Treasure Island.

180. We realise that in India there is no producer with resources large enough to undertake the production of such films, nor is there any network of cinemas under unified control which can undertake the exhibition of such films at special shows exclusively intended for children. We would suggest that the Films Division of the Government of India should themselves undertake the production of such films for children and that when a sufficiently large supply of such

films is available, they should be shown at least for one show a week in various parts of a city. The admission charges for these shows should be fixed just to cover the actual expenses of operation and no entertainment tax should be charged. Every incentive must be provided for large attendance of children at these shows. We are inclined to agree with the opinion expressed by some witnesses that unless there is provision for special films for children it is impossible to shut them off from seeing pictures indiscriminately.

**181. Narrative form better appreciated.**—As in the case of educational films, we would suggest that films made for children should also be in the narrative form wherever possible so that versions could be made for the benefit of children speaking various languages. It may be mentioned here that the experiments of British producers in this direction have shown that children up to the age of 12 or 14 like the narrative form where the entire story is told by a voice outside the participants.

**182. Children in cinemas.**—Many witnesses have pointed out that the seating arrangements in most of the cinemas are not quite suited for children. It is difficult for them to have a full and clear view of the screen and they are continuously obliged to strain their necks in order not to miss anything. We, must therefore, draw the attention of theatre-owners to the advisability of providing a row of seats in each class where children can sit comfortably and see the screen without strain.

**183. Effect of films on children.**—The case for catering specially for children leads us to a consideration of the effect of an ordinary feature film on them. We agree with the view of those educationists who have spoken from their experience that in the majority of cases, children do not absorb any deep impression from the films which treat life in a manner beyond their comprehension. Children generally lose interest in a show when the story goes beyond their understanding, and we do not think that, generally speaking, there is any deep deleterious effect on children. What probably affects them most in Indian films are the music and dancing. We are afraid that on the whole the influence of music and dancing of the average Indian film on children's tastes is not healthy or of good quality. Children learn by imitation, and the gestures and language of love scenes, dare-devilry, roguery and crime leave impressions which take some time and more powerful and intimate influences to eradicate.

**184.** We would, therefore, suggest that the reactions a film might have on children should always be borne in mind by certifying Boards when they consider the issue of a "U" certificate for any film. The deciding point should be whether any positive harm would be caused to children who may happen to see that picture. Vulgarities or indecency should not be the only factors for consideration. In this regard, we would say that if certain scenes border on the indecent or if the dialogue tends to vulgarity, it is undesirable that the film should be given any certificate until these portions are excised. The Boards should not take the easy way of granting "A" certificates in such cases and thereby associating in the minds of the public the impression that "A" certificates are granted to borderline cases of obscenity.

## CHAPTER V

### FILM PRODUCTION

185. From the point of view of production, India occupies a high place among the nations of the world. The number of films produced is the second largest in the world next only to the figures of production in the U.S.A. Quantitatively speaking, the progress registered is remarkable and the growth has been rapid since the state of the industry was reviewed by the Rangachari Committee in 1928. The advent of the talkie in 1931 gave a great fillip to the production of films in Indian languages. Thus, during the decade following the production of the first Indian talkie film "Alam Ara" in 1931, films produced in different Indian languages have shown a very large increase.

186. The following figures provide at a glance an idea of the progress of Indian film production since 1931.

<i>Year</i>	<i>Number of films passed by Censors</i>
1931	28
1932	83
1933	103
1934	164
1935	233
1936	217
1937	179
1938	172
1939	165
1940	171
1941	170
1942	155
1943	159
1944	126
1945	99
1946	200
1947	283
1948	264
1949	280

187. While the war helped step up production activity, the raw film so necessary for film-making, and the mechanical equipment of the studios, were in short supply, new producing concerns sprang up like mushrooms, with consequent scramble for raw stock. This

Inevitably gave rise to complaints of black-marketing and profiteering. The Government of India stepped in to eliminate the evil by regularising production activity. Producers had to be licensed before they were eligible to draw raw film supplies. During the two years of 1944 and 1945, when the system of controls was in operation, there was a shrinkage of production activity. Thus, while the total number of films produced in 1943 was 159, it dropped to 126 in 1944, the first full year under government licensing. In the following year, there was a further fall, the number of pictures produced being only 99. With the easing of the raw film supply position by the end of the war and the consequent abolition of controls, normal production activity was resumed and the number of pictures produced more than doubled in 1946. In 1947, a total of 283 films were produced.

188. The activity of film production is virtually distributed between Bombay, Bengal and Madras. These three regional centres again roughly correspond to the three main groups of languages in which the films are produced. Thus, Bombay concentrates on the production of films in Hindi, Marathi and Gujarathi, while Madras produces films in the regional languages of Tamil, Telugu, Kannada and Malayalam. Bengal's production of films is chiefly in Bengali and to lesser extent in Hindi. Figures of the production of films on a language basis are given in Appendix XIII.

189. There are a few cases of independent film producers, not having their own studios moving out of their regional areas for shooting their film in another place. Thus, a producer of a Tamil or Telugu film may be found to have 'shot' it in a studio in Bombay or Calcutta. But with the establishment of more studios in the South, such casual diversion of production activity is now rare.

190. Unlike Hollywood where the production of films has come to be concentrated in the hands of a few concerns, India is distinguished by a plethora of producers. The extent of this fragmentation of activity would be clear from the fact that in 1939, 94 producers between them produced 167 films, the average output per producer being less than two films for the whole year. The highest number of films produced by any single producer that year was nine. In 1940, 102 producers produced 171 films, bringing the average still lower. The highest number of films produced by any single producer that year was seven. In 1946, the year when film production spurted following the removal of government controls on the supply of raw film, 200 films were produced by 151 producers. In 1947, there were 214 producers who between them produced 283 films, and the highest number of films produced by any single producer in this year was seven. In 1948, the number of producers was 211 and the films produced by them totalled 264, the highest number of films produced by any single producer being only six.

191. Another significant feature of film production in India is the very large number of "newcomer independents" that is, those who have no studios of their own or any previous connection with the film industry, but enter the business for varied, and often, mixed reasons and motives. They have not shown any staying power. They come in at random, and consider themselves lucky if they are able to complete even one picture in a year. Because of the sudden and

unregulated nature of their adventure, they run a great risk of failure. "Infant mortality" among these independent producers is consequently large. Out of 94 producers whose films were censored in 1939, 51 dropped out of business in 1940. Out of 102 producers in 1940, there were 50 newcomers, and only 43 producers who had continued from the previous year. In 1946, there were 151 producers, of whom 94 dropped out in the succeeding year. In 1947, out of 214 producers, the number of newcomers was 156, nearly 70 per cent. This unprecedented rush of newcomers came in the wake of the lifting of government controls and abolition of the licensing system. The possibility of cashing in quickly on the wartime demand for films of any sort, evidently proved an irresistible temptation. But only 54 producers among the 214 for the year survived in 1948, whereas the number of newcomers in that year touched a new height of 157. Only 25 producers continued in the industry through all the three years from 1946 to 1948. A statement showing the number of producers and the films produced by them each year from 1940 to 1949 is given in Appendix XIV.

192. With some 250 films produced on an average during the post-war years, the general impression of the condition of the industry is likely to be one of prosperity and hopeful expansion in the future. But the producers themselves are increasingly aware of the unsatisfactory state of affairs, and the deceptive character of the progress recorded numerically. It is generally agreed that, compared to the exhibition facilities available today, the number of films produced is disproportionately large. While, therefore, the growth of film production has been used by producers to reinforce their plea for unrestricted expansion of theatre building activity, there is also a perceptible desire for rationalising production and regulating the activities of "independents" who today enter the industry without any check of their fitness for survival in this highly competitive field. The free entry of stray elements is generally held responsible for many of the ills of the industry such as competitive bidding for stars, the sacrifice of quality in the hurry to complete a picture at any cost, payment of usurious rates of interest, mortgage of a film before it is completed, and also the many "still-borns" among the production ventures that do not go beyond the stage of the first thousand feet or so of shooting.

193. But the independents can turn back and ask established producers if it is not really a case of the pot calling the kettle black and whether even the established producers owning studios are not tarred by the same brush. In this wrangle for apportionment of blame, the public and the critic of the film may not perceive any clear-cut distinction as between the established and independent producers in the matter of the results achieved by them and the cost and consequences of their effort. They are inclined to blame both alike when they see pictures of inferior technical quality and poor entertainment value flowing from both.

194. The success or failure of a picture, its box office attraction or otherwise, the harmonious blending of the various factors at different stages of production, and above all the procurement of finance and general credit-worthiness depend on the integrity, experience and standing of the producer. A fair for production may be rare, but

this rarity cannot excuse the class of producers one meets in large numbers in the industry today, who not merely lack this flair, but lack almost every other kind of business or artistic ability. As against a few cases of people who have attained the coveted status of producers after years of strenuous work in the trade perhaps as artistes or technicians, there are a large number of others on whom chance or avarice has thrust the honour. Those who have liquid cash may overnight fall victim to the allurements of designing half-baked "directors" and rush into production where others with experience may fear to tread. There are also actors and actresses and even film journalists who, not content with their parts, like to bask in the glory of production. They want to show the world that they can not merely act in films or write about them, but can also produce them. The glamour wears off under the financial strain, pictures are left half-complete, salaries for artistes are in arrears. Or, when a picture is produced, it is not able to secure exhibition facilities and therefore lies in the can. It is disastrous for the average independent producer if he cannot cash in on his picture quickly, and because his resources can rarely be extended beyond one picture, he naturally makes a quick exit. The failure of the many may leave opportunities for the few, but by and large production is now a wild gamble, where any one who can scrape together a few thousands of rupees enters the field in the hope of winning big stakes, but ultimately finds himself badly burnt. Nevertheless, the craze persists and apparently feeds on each failure.

195. The situation is distressing, the causes are also clearly known, but the solution has not been easy or effective. While it is agreed on all hands that this sorry state of things must be remedied, and remedied quickly, the problem is how to do it. External regulation, however, well-intentioned, and particularly if it comes from the Government, is liable to be resented in a matter that the industry is inclined to view as a domestic question, the function of bringing order out of chaos being viewed as better left in the hands of producers' organisations.

196. In this context, it will be useful to review briefly the existing organisations of producers. The only organisation concerned exclusively with producers is the Indian Motion Picture Producers Association with its headquarters in Bombay. Established in 1937 and registered under the Indian Companies Act in October, 1938, the membership of the IMPPA comprises both studio-owning and independent producers. Any individual, firm or company who has either produced one Indian feature film or is the owner or lessee of a studio is eligible for ordinary membership, while those who have started actual production of a full length feature film are eligible for associate membership. The membership of the Indian Motion Picture Producers Association in 1949 was 200. Next in importance from the point of membership is the South Indian Film Chamber of Commerce, with its head office at Madras. This organisation includes producers, distributors and exhibitors. The number of producer members of the SIFCC in 1949 was 87. The Bengal Motion Picture Association in Calcutta is organised on lines similar to its South Indian counterpart, and had 40 producer members on its rolls in 1949. There is also a new association called the Short Film Guild in

**Bombay.** This one-year-old body has an all India scope, and membership is open to "any person resident in India or any firm having an established place of business in India or being connected with the short film trade and industry as producers, distributors, exhibitors technicians or any other capacity and other persons in the short film trade and industry". The members of the Short Film Guild are producers of documentaries and educational films. The number of members in 1949 was 10.

197. The IMPPA has been seized with the problem of over-production and regulation of the industry on the production side. Its control over members is purely "moral" and in 1948 it is reported to have formulated a draft scheme for "voluntary control of production". The scheme was placed before meetings of the general body of members. But from discussions held at these meetings, the executive committee of the IMPPA is said to have felt that "the scheme had not the unanimous support of the members", and, therefore, it was eventually dropped. The annual report of the IMPPA for 1948-49 recording this failure, adds, "The experiences of the Committee have revealed once again that, unless members in the industry forget their selfish interests and stand as one unit for the betterment of the industry and incidentally for their own benefit, no important scheme or plan can be worked to advantage". (Vide IMPPA annual report for 1948-49 page 3.)

198. The helplessness of the IMPPA, the premier organisation of film producers, to control the activities of its members is illustrated by its inability to check the vagaries of artistes and their demands, to secure equitable distribution of raw film stock by breaking down bottlenecks and plugging leakages, and to prevent or arbitrate in disputes arising between producer-members and workers. In the matter of voicing its grievances and making demands for redress from the government, however, it has been able to speak with some sporadic unanimity. In protest against the increase of entertainment tax, film producers organised a countrywide voluntary suspension of cinemas for one day on June 30th, 1949. It is not, therefore, correct to assume that there is lack or the absence of will for united action. What is really lacking is the realisation that the same will and determination could and must be more appropriately directed to effect an internal clean-up.

199. **Artistic talent.**—Several types of artistic talent go into the making of a story. There is the literary talent, required for the writing of the story, preparation of the dialogue and the composing of songs and lyrics. There is the histrionic talent required for depicting the story in action and speech before the camera and microphone, whether the parts be important ones assigned to name stars or minor ones assigned to individuals or groups of artistes who in the mass, have to convey a particular idea. There is the musical talent, required both for composing the songs and the incidental music, and also for performing it in front of the microphone. The film industry uses quite a lot of talent of the various types and has generally complained that talent is so short in this country that it has become alarmingly expensive and has also to be diluted so greatly that the average quality is low.

200. In the case of literary talent, recriminations have been mutual. Well-known figures in the literary world have complained of lack of appreciation on the part of film producers of the talent that is available in this country. Producers have been accused of being blind to the wealth of material that is available and of even being generally prejudiced against any ideas that do not coincide with their own pre-conceived notions of what the public wants. On the other hand, producers have complained that writers have not been able to realise the difference in the method of presentation that is necessary for the film and that they continued to think in terms of the printed word. Further, they say, authors have been generally over-sensitive and have not taken kindly to changes or modifications suggested by producers in the light of past experience.

201. In other countries, producers are generally inclined to buy the screen rights of stories which have achieved wide publicity either in the form of books or through journals and magazines. In such cases, the story is already well-known, or so at least the producers believe. In India literacy is not very widespread and taking into account the comparatively small circulation of journals or the even smaller sales of books in relation to the minimum audience that a producer expects for his films, the advantages of such stories that have already been pre-sold to the public are negligible. There have been numerous instances where the works of well-known novelists have been adapted for the screen, but it is possible that their success was due more to the strength of the story or the manner of its presentation on the screen than to the fact that the story in book form had achieved some sort of circulation. The very large audiences that such stories have attracted could not conceivably have all been familiar with the stories or even with the name of the author. Sometimes the stories have been presented without even proper acknowledgment of the original authorship and still have succeeded because of the intrinsic merits of the story. There is no doubt, therefore, that the public like and will largely patronise good stories, though they may not have been familiar with them in the written form.

202. **Central Bureau of story material.**—Producers themselves have represented to us that while they are prepared to accept stories whether published or unpublished provided they are suitable for presentation in the form of a film, their difficulty has been to locate such material. Only a few of the large producers have got any story department where books or manuscripts can be considered and, even in these cases, the facilities for surveying all current literature or even that produced in this country are very inadequate. Both authors and producers have suggested that a Central Story Bureau which would provide periodical abstracts of stories submitted to it or scrutinised by it would prove of great service to the industry.

203. While the existence of such a Bureau can help in bringing about closer contact between writers and producers, it cannot overcome any shortage of actual material. It has been represented to us by some witnesses that, though we have in recent years added to our means of mechanically multiplying coverage, through publications, the radio and the film, there has not been an increase in artistic output which can keep pace with the growing demands of these three means of communication. Even some of the authors who appeared

before the Committee agreed that such a shortage could well exist, and that one has only to look at the dearth of original material in all these fields of activity to be convinced that the demand has out-paced the output. This is not a situation which can be remedied by Governmental measures. The radio which is run under State auspices appears to have tried a number of measures, for stimulating literary output, but senior officers of A.I.R. who appeared before the Committee admitted that they too are faced with the shortage of fresh material. A remedy which has been suggested by those to whom we put the question is that this country should draw upon the literary resources of other countries also to the extent possible. We agree that such a measure need not be taken as a confession of failure because it is well-known that film producers in other countries, too, draw upon the resources of the entire world for their literary raw material.

204. Another source of story material that has been mentioned frequently lies in our own ancient literature. A number of producers are already drawing upon this supply for the production of what are known in the trade as "mythological" or "folklore" pictures. In our view, the ancient literature of our land can also be interpreted as presenting, in the form of parables or allegories, the problems that exist even today and offering solutions that have validity even in this century. We would, therefore, suggest that, when drawing upon such ancient sources, producers should look upon them not merely as collections of fairy tales but endeavour to interpret on the screen the wisdom that lies enshrined in them.

205. Actors and actresses employed by the film industry can be classified roughly into two categories:

- (i) stars who have major parts to play in the story, and
- (ii) extras who take part mainly in scenes of large groups where the individual is lost in the crowd.

In between these two categories come the actors of minor parts, known as "bit" parts in the industry as well as "character" actors who depict persons who are typical, slightly out of the ordinary and who have specialised in the depiction of such parts.

206. **Shortage of "stars".**—The main difficulty of the industry has been the shortage of stars. Every producer is naturally anxious to present in his story actors and actresses who have proved popular with the audiences. In the early days of the film industry in the U.S.A., very few of those who saw films had the slightest knowledge of even the names of the people who acted; nor had they any interest in them as such. Later, certain outstanding personalities who appeared in short one-reel features so caught the fancy of the public that people started asking at the box office whether the picture which was being screened showed that particular actor. The "star system" thus gradually grew up till today and it has got a firm hold on the industry. Producers wish to engage stars whose names they can display outside the theatre, and the audiences very often look at the names of the actors before purchasing their tickets. The position is briefly summed up by one producer who said: "We are trying to sell to the public something in a package. There is the story, the acting,

the music and finally the star value. Unfortunately, many of the writers are unknown even if they are very competent, and this applies also to the composers and the directors. The stars, however, are quite well-known. We have to persuade the public to buy something tied up in a package. We, therefore, have to show outside the package something attractive which they can identify. You cannot blame us for centering all our publicity around the stars because they are the only ones the public already know about."

**207. Appearance of "stars" in several pictures at a time.**—While there can be no intrinsic objection to the star system, the difficulties of the industry in India which are usually ascribed to this system can really be traced to certain incidental factors. In other countries also where the popularity of films depends on star names, the stars happen to be engaged by contract to certain producers for a period of years. It is the responsibility of the producer to see that while the names of the stars are kept in front of the public by judicious publicity in the press, the stars appear only in pictures suited to their personality, and in stories which are likely to appeal to the sections of the population where they are well-known. A "Cow-boy" star is rarely asked to feature in a society melodrama, nor does he make his appearance in more than two pictures in a year. In India, however, the stars are free-lances, who can be engaged by any producer and who are quite often under contract to half a dozen different producers, each engaged in turning out a film of an entirely different type from the others. One exhibitor mentioned the case of a particular star who, during 1949, could be seen by anyone who cared to make the test, quarrelling with her boy-friend in half a dozen different cinemas in an equal number of pictures at 7-30 P.M. on any evening, and being reconciled to him in all these pictures by about 9 P.M. There is no doubt that such constant appearance of the same stars in roles not always suited to them not merely affects the effective screen value of the artistes to a considerable extent, but also brings down the quality of the production.

**208. Handicaps to emotional expression.**—Another consequence of the star system has been that the artistes divide their time between various productions, and being unable to concentrate on any one of them, find considerable difficulty in entering into the spirit of any of the parts that they take up. One of the main differences between acting on the stage and acting on the screen is that the strain involved in the latter case in working up a particular emotion or mood which has to be sustained only for a few minutes while the camera records the shot, is very great. On the stage, the mood is gradually worked up to the climax and the artiste finds it comparatively easier to express, day after day if need be, the emotions and reactions called for by the script. On the screen, however, the entire sequence is often built up through shots taken days or even weeks apart, and it is, therefore, very difficult for the artiste to sustain a particular mood. It can easily be imagined how much more difficult it would be for the artiste if in between these various shots, he has also to present a dozen other emotions for other pictures. Some of us were present in a studio when one of the best-known actresses of today was being rehearsed for a tragic scene in a devotional story. She could not help bursting into fits of laughter during

the rehearsal, and when asked about it, explained that the words of a humorous scene which she had just then played in another picture kept on coming back to her mind. This was no doubt an unusual case. We feel, however, that even the most talented artiste would find difficulty in putting on several different emotions for unconnected stories to be acted on the same day. The acting in such cases inevitably becomes mechanical, like putting on a particular dress, and cannot but lower the emotional appeal of the scene, not to speak of the reputation of the artiste.

209. One of the actresses who appeared before the Committee sought to defend the system in the following manner: "Few of the producers", she said, "have got resources for making more than one picture a year. If we are tied up to a single producer, we are also limited only to one production a year. Apart from the restriction in revenue that this imposes, our future is also bound up with the success of that particular picture. Since a large proportion of the films in each year are flops, a very large proportion of the acting fraternity will be associated in the public mind only with such flops. When, on the other hand, we act in three or four pictures released at the same time, we have a much better chance of participating in a "hit" and sharing the credit for its success."

210. To the extent that the large number of flops produced in each year is a definite handicap to the acting profession, we agree with the argument advanced above, but we cannot accept this as justification for any person acting simultaneously in a large number of pictures to the detriment of quality and the deterioration of art. In answer to our questions, this actress admitted, as have others, that though they would like to retain the freedom to act in four to six pictures in a year, it is definitely detrimental to the standard of their acting if they attempt to portray more than two characters at the same time and that they would accept a move to restrict to two the number of pictures that an artiste should take up at a time. This is a measure of reform which we are sure producers also could accept in their own interests.

211. **Organisation of artistes.**—Actors and actresses have complained about their inability to negotiate as a group with the employers. This inability, arising from the lack of a strong association of artistes which would safeguard their interests, has not merely prevented the negotiation of a standard form of contract, but has also given rise to certain practices which are not in the best interests of the industry. We are made aware of one instance where a producer had made changes in the cast and subsequently in the story itself with the result that the person who was first engaged as heroine found herself ultimately displaced. There have been complaints of unfair action by employers in other regards also. If there had been a well-organised association of artistes, such points would have been taken up by them promptly with the employers and a satisfactory settlement arrived at. We have been impressed by the services rendered by the "Actors' Equity" in the U.K. and the U.S.A. and we would strongly urge the artistes in this country to form themselves into a body for corporate action.

212. Several factors have been blamed for the shortage of acting talent in this country. The producers have come in for their share. They have been accused of lack of courage generally in trying out

**new talent.** It has also been said that they do not encourage minor artistes to earn their laurels, and therefore they insist on the story being written in such a fashion that there can be only two or three people in the whole story who stand out as human beings in the picture. We do not attach much importance to the latter accusation because we have also been told of a number of instances where minor characters have, by their rendering of even small parts attracted the attention of the directors or producers and have been favoured with a much larger part in subsequent pictures. We feel, however, that there is some truth in the statement that until an actor or actress has been engaged in a number of pictures all of which have turned out to be flops, the producer does not think of trying out a new star. There is no doubt that in the matter of casting, many producers act in a fashion which would justify their being convicted of superstition in this matter; if a particular picture turns out to be a success, half the producers in the country start running after the people who featured in it. This blind faith of the producers is shown in other directions also. If a successful picture happens to be based on mythology, a score of such pictures go on the floor; if the cameraman of another hit showed darkened skies in any of his scenes, there is a series of pictures that follow it with skies of gloom never seen in this country in reality. If, therefore, producers are to be blamed for their blind choice of stars, we must keep in mind that this is not the only matter in which their choice is blind and that the fault is only part of the lack of imagination and of faith in their own ability, which many producers show.

**213. Training of artistes.**—Many of the witnesses who appeared before us stressed the advantages of a suitable institution where training could be imparted to actors and actresses. Some have suggested that such training could be given by the Universities, with a College of Fine Arts undertaking the responsibility of teaching histrionics, elocution, proper accent, etc. Others have suggested that these subjects should be taught in specialised institutions where the students could be associated with those who are being taught music and dancing. We are examining this suggestion later.

**214.** One of the most severe shortages of talent appears to be in the field of music directors. Judging from the compositions on the screen, the composers in many of the film studios lack not merely inventive ability but also wide acquaintance with the field of creative music in this country or abroad. The bulk of the creative artistes in the literary field owe their facility of expression to the deep study that they have made of the works of others as well as literature in the making in daily life and conversation. Similarly, it is essential for the composers of music in films to familiarise themselves with what has already been achieved in the musical field before they can start interpreting their own concepts in terms of music. To this knowledge of the musical repertory of the nation, they would have to add also an understanding of the musical idiom required in films and the ability to match the scenes on the screen with the descriptive or illustrative music which can convey even the things which are left out of the picture or the dialogue. While musical knowledge and experience can be acquired in the few good training institutions already existing in this country, an understanding of the idiom can be acquired only by the study of films wherein music has been most effectively mated to the picture.

Even abroad, the number of such films is very small, though post-war productions show greater understanding in this matter. In India, however, no serious attempt has been made either to develop musical symbolism or to establish a community of appreciation which should transcend even the linguistic limitations of the picture. If the music is well fitted in, it should ideally be possible to run a picture recorded in one language in another area where the language is not understood. This would apply not merely to the tunes of the songs but also to the incidental music which is used right through the picture. No doubt, at present films in some languages are shown also outside their normal range but this appears to have been achieved in spite of the present limitations of the musical idiom of the composers rather than because of the universality of musical appeal. Most of the tunes in current pictures appear to be ground out of the mill by hack composers who merely twist a few phrases from the last popular hit and it is rarely that one comes across evidence of originality. In explanation of the cycles of musical popularity now favouring one province and then another, critics have said that this is due to the fact that at any one time the composers all belong to a particular school. It would appear to us that on the contrary producers engage, during the lifetime of any one of these cycles, only composers belonging to the particular school which is temporarily fashionable without any conscious attempt to build up a more permanent trend in the musical taste of their audience. Whether the ultimate responsibility rests with the producers or with the composers that they employ, the result has been a dreary lack of originality in the tunes and over-exploitation of a few tunes from the folk music of one province or another which suffer gross mutilation at the hands of the composers before they are recorded on the film.

**215. Production: Technicians and their qualifications.**—Technicians employed in the production of films are directors, screen-writers, camera-men, art-directors, sound engineers, laboratory workers and editors. Everyone thinks of cameramen, sound engineers and laboratory workers as technicians, since they obviously handle technical equipment in the course of their work. But it is not generally realised in this country that directing a picture is a highly technical and specialised job which requires not merely a background of culture but also careful training in the techniques of the art and a comprehensive knowledge of film craft, human psychology, and of the subject under treatment in a film. Similarly, the screen-writer should not merely be a writer but should understand camera work, art direction and editing. A qualified art-director is not just a scene-painter but an architect or engineer whose settings would give an impression of stability, balance and proportion. The editor, too, must have a comprehensive knowledge of film technique and a capacity to distinguish between the essential and the non-essential, having in view the subject and theme of the film, the audience, and the requirements of art. Thus, along with the artistic background and cultural foundation, there must be, in all these cases, a technical comprehension of film fundamentals. Similarly, the work of the so called technicians is gradually assuming a more artistic character. The cameraman of today is no longer expected to do the type of work that was expected of him in the earlier days of the industry, when he not merely had to arrange the lights and run the camera, but also supervise to some extent the processing of the film he had

shot. Today he is more of an artist in photography. And, though it is still necessary for him to understand the fundamental nature of the process involved and its technical limitations, his day to day work on the mechanical side is done on the basis of actual measurements of distance, light, colour values, etc. Moreover, the film that he uses today is more versatile as well as possessed of considerable latitude with the result that his main work is artistic, involving the arrangement of light and shade in a manner that would best depict the ideas of the scenario-writer and the director. He has to ensure that the settings are suitable for the photographic media and that the film is as much a success of photographic art as it must be of other branches. So, while he should be a trained technician by virtue of the additional requirement of artistry in photography, the American term "Director of Photography" fits him better than the usual term "Cameraman". Similarly, the sound-engineer of the early days had very often to be a designer and even manufacturer of the equipment he handled rather than the artist that he should be today, balancing and controlling the dialogue, voices and music that go on the sound track. No doubt, he still has to know how his equipment works and how to get the best results out of it; he should also have a full understanding of what it can do and what it cannot do. But his daily task is not merely mechanical; it is more artistic and comprehensive.

216. The laboratory-workers are ultimately responsible for the success or failure of a picture; the best acting and the best music, the most careful photography or sound recording can be ruined, and is very often ruined, by poor work in the laboratory. In spite of the constant improvement in raw film and the development of new formulae for processing, which help to produce satisfactory results even under difficult conditions, a great deal of responsibility still rests with the laboratory-worker. At the same time, while the cameraman and the sound-engineer perforce take interest in the artistic side of their work because they associate themselves with the final product, the interest of the average laboratory worker and the editor has not extended much beyond the credit title. We feel that if technicians have the advantage of sound training, the improvement in the quality of their work would keep pace with the growth and requirements of the industry. In brief, the background of all the technicians, whether directors, art directors, cameramen, sound engineers, laboratory workers or editors, should be both technical and artistic.

217. **Facilities for training technicians.**—The training of technicians is made up of two parts. One is the academic training in an institution where they are taught the basic principles of the processes which they are to handle and the most scientific and efficient method of producing particular results. The other and more difficult part is to teach them what to aim at and how best to achieve a particular result. The foundations of and proficiency in the first process must be secured in academic and technical institutions. Learning by trial and error has its obvious limitations; as in other spheres of education, book knowledge and practical experience must go hand in hand.

218. As already mentioned, the possibility of training technicians has been recognized only with reference to cameramen and sound engineers. There were, till recently, three institutions in the country,

one at Bombay, one at Madras and one at Bangalore, which aimed at giving basic training for these two categories of technicians. The institution in Bombay was closed down. The reason given for this was that the trainees found difficulty in securing employment in the industry. A deputation of students of the Madras institution waited upon the Committee to place before us their difficulties in entering the industry after the period of basic training. We have no reason to believe that the trainees from Bangalore have had any better luck. We are inclined to think that the reasons for the lack of success of these institutions are three-fold, (1) the limited nature and scope of the training given in these institutions, (2) the lack of appreciation by senior technicians of the utility of such training, and (3) the want of experience among a large number of producers who, knowing nothing of the industry themselves, are not even aware of what to look for or appreciate in their employees.

219. The institutions at Madras and Bangalore give training in photography, cinematography, sound recording and motion picture projection. They have installed equipment adequate to give the students experience in handling any apparatus that might come their way when they secure employment. The most serious deficiency, however, is the want of a studio. Training cannot be considered adequate unless the students have opportunities of working in a studio on a regular production basis. Cameramen will have to shoot under conditions when a lapse would have serious consequences; sound-engineers should be able to record music and dialogue and not merely transcribe from unsatisfactory gramophone records, and laboratory workers should handle film in continuous processing machines and not in short lengths. The courses of study themselves are in need of revision, and the new curriculum to be drawn up would be most useful if, in drafting it, help was taken of experienced technicians in India and abroad. The present curricula seem not merely elementary but also somewhat academic. The subjects taught in these institutions duplicate to some extent what is taught in general educational institutions; this refers mainly to physics and chemistry. The reason seems to be that the minimum educational qualification prescribed for admission to these institutions is not sufficient to ensure an adequate knowledge of the principles of science. A more serious defect in the curricula is the mixing up of different courses. Moreover, sufficient stress has not been laid upon training in the processing and handling of films. While it is necessary for a cameraman or a sound engineer to understand what goes on in the laboratory, the interests of these students should not be dispersed over a wide range of subjects. No doubt, in the early stages of the development of the film industry, every technician had to be versatile and able to put his hand to anything that might be placed before him. Today, however, developments in every branch of technique have been so numerous that each person would have to be a specialist in his own line, and the day of the all-round technician is past.

220. **Selection of students and number to be trained.**—Such specialisation of courses must be followed by the necessary corollary of special selection of students. As we have already emphasised, the work of the technicians involves more and more of artistic judgment, and it would be a waste of public funds to impart basic training in camera work to boys who have no feeling for pictorial composition or to train in sound-recording others who cannot tell one note of music

from another. The number of students trained each year should also bear some relation to the requirements of the industry. There are only some sixty studios in the country, and though some of the technicians now in employ have practically grown up with the industry, quite a few of the technicians are young and it would be inadvisable to expand the training facilities beyond the needs of the industry.

**221. Unemployment among trained technicians.**—We have referred earlier to the difficulties experienced by trained technicians in securing employment in film studios. It seems likely that the fact that the top posts in each studio are often held by people who have had no preliminary training themselves, may have led to under-estimation of the advantages of basic academic training and over-estimation of the extent to which one can "learn by doing". Without being in any way unfair to the general body of technicians now in the industry, we cannot help feeling that there is a tendency, at least in some quarters, to discount the capabilities and potentialities of people who have had more scientific knowledge than the people at the top.

**222. Difficulties of providing advanced training abroad.**—In most advanced countries, technicians are united in associations which have entered into arrangements with the studios providing for the exclusive employment of members of the associations. This arrangement prevents the employment of Indian technicians in such studios in those countries. When they are sent abroad, the intention is that the technicians should learn by doing things themselves as well as by watching others do them. If the local conditions in any particular country prevent the employment of non-union staff, the remedy, obviously, is to arrange for membership in such unions. With this end in view, the Government of India, through their High Commissioner in London, initiated negotiations with the Association of Cine Technicians in the United Kingdom. The negotiations had progressed to a stage when the Association was prepared to accord temporary membership to technicians who are members of similar associations in India, provided that the latter would in turn accord reciprocity of membership. Indian technicians would have, no doubt, derived much greater benefit from such reciprocal arrangement than foreign technicians. Unfortunately, at that time there was no body of technicians in India which could handle negotiations of such nature, and the enquiry of the Government of India, whether such a reciprocal arrangement would be acceptable to Indian technicians, was, therefore, addressed to the Indian Motion Picture Producers Association who turned it down, possibly under a misunderstanding. Whatever the circumstances, the negotiations were suspended at that stage. It is obviously necessary for a working association in India now to take up these negotiations and bring them to a satisfactory conclusion. Reciprocal membership with the A. C. T. in the United Kingdom would automatically result in similar concessions from associations in France and the United States with whom the British A. C. T. have a working arrangement of this nature. Once such arrangements for the employment of Indian technicians in foreign studios have been completed it would be possible for the studios to send their senior technicians overseas for acquainting themselves with the latest developments in materials and technique.

**223. The film director.**—In the matter of selection of directors, we realise it is not easy to define the qualifications which go to make up a good director. No doubt, his cultural background and outlook on life should be such as can leave their impress on the films that he might direct. A good director, in the very nature of his functions has to be a man of the world as well as of ideas, possessing tact for managing human material, with its multiple emotions and idiosyncracies, and having the capacity to comprehend and direct the use of technical equipment to its best advantage. These are qualities which can be seen rather than translated in academic instructions. Yet, these are not all; there are others which beggar precise definition. However, what we have said should help in eliminating the type of person whom no amount of training or experience can make a successful director.

**224.** The functions allotted to the director of a picture are not the same in different parts of the country. In Calcutta, for instance, he is reported to be still occupying the status enjoyed by directors ten or twenty years ago, when they were solely responsible for modifications in the story where necessary, the casting of a picture and even the allocation of the budget between various heads. In Bombay and in Madras, the director more often appears to play solely his purely technical role, of translating into picture form the story that has been given him. In either case, the primary responsibility of making the picture is still his. He has the task of co-ordinating the activities of half a dozen technicians, a number of stars and experts of the story and music departments, into one unitary channel.

**225.** There can thus be no gainsaying the fact that a director is the pivot round which the whole organisation of a film must revolve. His personality must give a distinctive touch to a picture. His treatment should go a long way to stamp the picture as the work of a genius, a master, a charlatan, or an impostor. It should be on him that the executive responsibilities must lie of translating into the film its higher as well as the common purposes. It is obviously too much to expect him to grow figs out of thistles; what we must expect of him is the capacity to distinguish between what would produce figs and what would grow thistles. Similarly, we cannot ask him to maintain a uniform quality or to use nothing but the best material in story, art, and men. The paucity of the best, the tendency of the best among us to relax or to go off, and the limitations which a cooperative venture imposes must be taken note of. What we have, however, the right to expect of him is that he will eschew the cheap slapdash stuff, strive to give the best out of the material he has at his disposal, and to serve his audience and the community by avoiding the unhealthy and the undesirable.

**226.** We would not, therefore, say that a person would be unsuited to direct a picture just because he has previously been writing scenarios or assisting with the camera; we note that both in India and other countries, many successful directors have been drawn from the story and the camera departments. What we wish to emphasise, however, is that though such experience gives the director some advantage, these functions cannot be treated as the first rung of the ladder nor can this fact be taken to minimise the importance of the director's role or the attainments necessary to make a good

director. Moreover, the job of directing a picture should not be conferred as a reward for good work in a different field. This practice deprives the studio of the services of a good technician often without corresponding benefit to the other branch of work. Directors are paid more than other technicians, but the converse, that a technician who deserves a higher remuneration should become or be made a director, does not follow.

**227. Licensing of directors.**—In view of the part that a director plays in the production of a film and the effect that such a film can have on the tastes, behaviour and attitudes of the public, it has been suggested to us that directors should be licensed before they are permitted to practise their art, just as lawyers, doctors and teachers are. While the idea behind the suggestion is, no doubt, praiseworthy, we are unable to commend its acceptance. In an artistic field like direction we do not consider it any more possible to suggest who shall practise and who shall not than in the field of say, literary or dramatic work. It is only the judgment of the public, guided and led by the opinion of well-informed critics, that can decide whether a director has proved competent for his task. We do not think, therefore, that employers can be or should be restricted in their choice of directors to certain stated fields or academic qualifications. We do feel, however, that certain facilities for attaining accomplishments and training might be helpful in the selected person being able to deliver the goods.

**228.** In the course of our inquiry, we have been struck by the extent of the misunderstanding that exists regarding the functions of a screen writer. We have found many novelists and dramatists complain that their works had been handed over to hack writers for being re-written for the film. On the other hand, we have also heard producers complain of the lack of understanding among writers about the needs of the film. The art of writing for publication in the form of the printed word is quite different from the technique of writing a scenario. In the latter case, the story has to be divided into shots and sequences according to the limitations of the camera, the budget of the producer and also the psychological requirements of the film in presentation. This is a highly specialised work which can be undertaken only by experienced men and there is no more justification for writers who complain about their works being re-written than for producers who expect that literary works would not stand screen requirements straightaway. A number of writers with experience of film work have said that it is possible for any writer with imagination to grasp in a short time the essentials of writing for the screen if he would take interest in other aspects of film production and closely study the technique. This is, no doubt, true and were it possible for literary writers to devote the time and effort necessary for this purpose, they could certainly master the methods of adapting their works for the screen. We are doubtful, however, whether they would be able to afford so much time or even whether the resultant product would be worth it, and we are rather worried about the effect that close association with one particular form of expression might have on their general literary output. It seems to us preferable that every studio should have at its disposal a number of capable writers who have been given training in the preparation of scenarios. It is obvious that such writers must have as free association with other technicians as possible and wide opportunities of acquiring both that technical

knowledge and experience and familiarity with film technique without which they would not be able to do justice to their job.

229. In the foregoing paragraphs, we have dealt with the director, the technician, the story-writer and the editor. We feel we should say a few words about the artistes—both the “star” variety, who, according to those who look upon films purely from a commercial angle, are, along with music, the leading attractions in a film, and of the “extra” variety whose contribution to the making of the film is none the less substantial. A good actor is not the product of academic institutions though degrees can be a help and an asset. He is primarily a combined product of natural talents, helpful environments, and suitable opportunities; he is often made or marred by skilful or faulty guidance and inspiration. No place or walk of life has any monopoly of good actors; amateur organisations may discover him or give him a good start, but the actor can come from nowhere or everywhere. There is place for initiative, intuition and instinct in his make-up; there is equally scope for training and experience. In fact, like the proverbial good rice, years add to and do not diminish his glory.

230. The art itself requires assiduous study, deep powers of observation, hard training, constant application, and, what is not generally recognised, methodical living and appropriate surroundings. As a profession, it is exacting; its glamour attaches to its advantages as well as disabilities; the glare of publicity makes an actor's appearances in public an experience rather than a pastime. All this and the high tension of work and life make them sensitive and temperamental. They require conditions of work in which their nervous system, undergoing constant strain, can function with comparative calm and concentration. To get the best out of him, the conditions must be both soothing and appropriate. He knows that art is long and time is fleeting; he also knows that his own professional life depends on certain elements of which the favours of Dame Fortune are not the least unreliable. He has to live well in order to create an impression in public; he has few of the privileges but many of the penalties of greatness once he attains stardom.

231 In India, in addition to these characteristics of an artiste's life and career, he has often to bear the brunt of the social odium which has unfortunately come to be associated with the profession. To be an actor or actress is to have the perpetual tattoo mark of a doubtful past and an unsavoury present. The blow falls more heavily on the female of the species. Single, there are scores of affairs hinted at; married, there are tales of lapses. In either case, he or she is never given the benefit of doubt. To people accustomed to a more secure existence, this may not appear to be of significance, but to one who has to play the part, the experience is apt either to rouse him to challenge and defiance or to introduce more of the mercenary and associated characteristics.

232. What we have said above applies in a greater degree to the more prominent personalities than to the lesser lights on the film firmament. The latter have, however, to face all the privations which go with high titles and small pecuniary benefits or with the wide gulf between artificial expectations and stern realities. They often have the glamour of a name attached to emptiness of substance. Poorly paid, yet having to live well to justify the name and

future anticipations, they are quite often subjected to exploitation by middlemen who practise to perfection the art of living at somebody else's expense and making money out of somebody else's talents. Even though their roles are small, the artists have to spend substantial amounts in equipping themselves for them. The glamour of the profession attracts them at an early impressionable age; once in it, they find its coils too constricting to allow them to escape. Half or ill-educated, they seldom have the assurance and self-confidence which are acquired easily at academic institutions; theirs is a hard and uphill career through life; one false step or wrong turn and they trip down to the very bottom of life and the social ladder.

233. We have deliberately devoted so much attention to the various contributories to a finished picture because we would like, not only ourselves but also those to whom it will fall to determine the future of this industry, constantly to bear in mind the requirements of the industry and its human and material aspects. To ignore these basic factors would be in serious derogation of the value of any constructive effort which we or they might make to improve the present conditions. We would also like to point out that what we have said above gives some idea of the magnitude of that task of improvement. There can be no short cut to success in it; its Gordian knots cannot be cut at one stretch; they have to be patiently and smilingly unravelled with determination, skill and constant application, taking both a serious and comprehending view of our responsibilities and a keen but sympathetic understanding of the personalities and problems involved. Above all, the stimulus as well as the efforts must come from within and from without: no one-sided effort or half-baked theories will yield decisive results.

234. **Standards of skill and wages.**—The skilled labour employed in the studios as distinct from the professional labour of technicians consists mainly of artisans engaged in the production of sets and props as well as of electricians used for the maintenance of the power supply arrangements. The main categories of artisans employed are carpenters, moulders and painters. At present no standard of qualifications is prescribed for any one of these categories, and it is therefore difficult to compare the wages paid in this industry with those paid elsewhere. The workers themselves, at least at Bombay, are aware of this lacuna and are trying to set up their own training institution which would serve incidentally to ascertain the skill of each employee. When once this has been done, it would be possible for them to negotiate with the employers for standard rates of wages. Since, however, their union is not really strong enough to be able to run such an institution satisfactorily, we feel it would be necessary for the employers and for the State also to help in this matter.

235. In most States there are polytechnics where training is given in carpentry and joinery, but there are rarely any institutions available for training in the building trades some of which have reference to the film industry. It is for the consideration of the State Governments whether special institutions should not be started where training in painting, plastering, etc. are given. This would equip the workers not merely for the film industry but also for the building industry which can today accommodate many more skilled workers than are available.

236. From the evidence before us, it would appear that the relevant sections of the Industrial Disputes Act governing the establishment of Works Councils have not been applied to this industry in Bombay or elsewhere, and the workers have expressed the fear that even after the Fair Wages Act becomes law, they would have some difficulty in establishing the standards of skill required for each category of employees and to get fair wages fixed up. In a place like Bombay where the volume of labour employed in this industry is large enough to warrant the formation of a strong union, we feel that it is the duty of the employers also to help in establishing relations with the employees. Similar stable arrangements will have to be arrived at also in Madras and Calcutta where the number of employees is fairly large, but at both these places we found difficulty in contacting the representatives of the workers themselves. At Calcutta we were able to get some information out of a body of workers, but in Madras we could not meet any authorised representative of the workers.

237. **The Factories Act and overtime employment.**—The Factories Act appears to have been applied in Bombay to all skilled and unskilled workers, but technicians and actors do not come within the provisions of the Act. The employers in Bombay feel that the application straightaway of the provisions of the Factories Act to the film production industry is not equitable. Their contention is that conditions in this industry are quite different. The worker is not continuously on his toes tending machines or carrying on his work as he would at a factory or similar establishment. There are long periods of lull and admittedly feverish periods of activity thereafter. Their contention is that the conditions of work normally allow the worker to get sufficient rest between periods of activity and that the employment of workers on overtime at the end of the day would not tax his physical capacity in the same manner that it would in any other industry. They say, therefore, that this industry should be exempted at least from the provisions regarding the employment of workers on overtime. On the other hand, the representatives of the employees who appeared before us did not favour this suggestion. They felt that even though there are long stretches of inactivity in the studios, it was really for the employers to find them work and not to attempt long stretches on overtime. As far as we could ascertain, the total strength of labour employed in each studio is determined according to the requirements of the peak periods, and a studio owner engages all the number that he is likely to find use for during such periods. While it is no doubt possible for him to distribute the work to some extent between the idle periods and the rush periods, the nature of the industry precludes any uniform distribution over the whole working shift. Moreover, the useful employment of these people depends a great deal upon the ready availability of actors as well as of technicians at all times and neither of these two could be had whenever wanted. We feel, that *prima facie*, the application of the provisions of the Indian Factories Act regarding overtime to workers in the film industry does not seem appropriate. In other States where the provisions of the Factories Act have not so far been applied to employees in the studios, we would suggest that simultaneously with such application, relaxation of over-time rules to the extent found advisable at Bombay should also be made applicable.

238. At Madras there was a suggestion that the technicians should also be grouped with the skilled and unskilled workers in the matter of the application of the Factories Act regarding working hours. The technicians stand in a different class, and with proper organisation would have very strong bargaining powers both in respect of the conditions of employment as well as of working hours. Their plea to be treated on the same basis as artisans does not befit their professional dignity or their position in the industry.

239. In order to permit the production of films of a satisfactory technical standard and without undue delay, it is necessary for each studio to possess a certain minimum of technical facilities. These include floor space, lighting equipment, cameras, recording channels and workshops for carpentry, plastering work, painting, etc. During the course of our visits to a large number of leading studios in the country, we were struck by the extent to which the standard of technical facilities in this country falls in many respects short of not merely what is available in other countries abroad but of what is the minimum required for satisfactory work. The flooring of the studios in most cases was not good enough to permit the satisfactory use of camera dollies and cranes. Lighting facilities were extremely inadequate and their shortage often accounted for a large proportion of the delay in setting up a new set. In most cases the total number of lights available was not enough for proper illumination of large sets and the power supply was limited and insufficient. The acoustic characteristics of the studios, though fairly satisfactory from the point of reverberation, was poor in respect of transmission of sound from outside; in fact there was only one studio among the large number we visited which was fairly proof against exterior noises. Many of the studios did not have facilities for re-recording or for pre-scoring. In a number of cases the cameras were the worse for wear and required urgent replacement. The sound channels also were generally of the mobile type, installed in trucks, and there were few studios which had permanent studio channels properly installed.

240. The processing laboratories were also disappointing from the point of view of technical efficiency. The arrangements for maintaining constant temperatures of the baths were in some cases inadequate and in very few laboratories were there facilities for testing the condition of the baths in the course of use. Technical facilities for sensitometry and for checking density were rarely used even where they were available.

241. While it is certainly a credit to the Indian film industry that they have been able to turn out acceptable films with the limited facilities available, we feel that it is a case of the ship being spoiled for a ha'penny worth of tar. There is no doubt that the capital resources of the studio-owners are generally limited and that the large number of studios that are working today have by mutual competition brought down the rental rates to such a low figure that it cannot cover the interest charges on investments. We have, however, before us the evidence of many studio-owners as well as producers to the effect that there are always producers who are prepared to pay a higher rental if better facilities are forthcoming in the studios. We feel that the limited amount of capital available has been frittered away on the construction of numerically more studios than we need, while at the same time the standard of equipment is below normal.

242. Many producers and studio-owners are agreed that the remedy for this state of affairs would be to license studios for production, such licences being granted only in the case of the studios, which have all the necessary facilities. Others, while agreeing that inefficient studios should be forced to close down, were not sure whether a system of licensing would be able to achieve the desired result. Later in this Chapter we are examining some of the reasons for delays in production with a consequent increase in cost. We must, however, mention here the fact that poor equipment in a studio is by itself the cause of very heavy delays. A technician at Calcutta who had had the benefit of some training in the U.K., told us that one of the things that had impressed him most in that country was the availability of a large number of lights in each floor which enabled the cameraman to arrange the lighting in about one-fourth of the time normally taken in India. If we consider the fact that not merely the entire personnel of the studio but also the actors, technicians and the director are kept in forced idleness while the sets are being lighted it will be seen that the sooner such studios which are wasteful of time, are eliminated from the industry, the better it would be for all concerned. The gap between the present technical standards of our studios and the minimum required for efficient working may not be as big as some people fear. We feel it would be more a question of careful planning and that it would be more economical for a studio-owner to operate, say, three fully-equipped studios instead of five inefficient ones.

243. It is not merely in the matter of technical equipment that many of the studios are found deficient. The facilities for the storage of set material are very poor in almost every case. Moreover, quite a lot of stuff on which large sums of money have been spent are stacked up haphazard in a manner which not merely prevents their being re-used when possible but also constitutes a serious fire hazard. It was only at a few studios that we found careful indexing and storage of material got ready for previous productions. We feel that such a store-room is an indispensable adjunct to every studio. It might also provide a partial solution to the problem of work being taken on in fits and starts in a studio. With shops properly equipped and laid out for carpentry, moulding, and suitable storage facilities, it should be possible to prepare in advance the material required for sets needed later. This would make for quicker setting up of the sets and consequently of greater usage of the studios themselves.

244. Considerable difficulty appears to arise from the fact that studios have been located haphazard wherever the capitalists could secure a bit of open ground, if possible with a shed already standing upon it. This, we feel, is responsible for the considerable amount of over-crowding and faulty lay-out in the studios today. Far too much capital has been invested in the existing studios for us to be able to recommend that they should all be removed to the suburbs of the cities and there properly laid out in ample grounds. We were glad to note that at least in Madras a separate colony is coming up on the outskirts of the city where a number of studios are located. A similar trend is also visible in Calcutta and we hope that ultimately the majority of the studios now located in the hearts of the cities would be moved out to the suburbs where the workers will have more ample space, fresher air and less noisy surroundings.

245. There has been some conflict of opinion on the advisability of having a film colony where all studios are located and where the workers also live. The fear has been expressed that this would lead to what has been termed the "Hollywood mentality," where the workers, mainly those engaged with artistic and creative activity, are not merely excluded from the companionship of other artistic workers but are also thrown so much into one another's company that their outlook and approach becomes more or less merged into one common channel. We do not feel that this danger exists in India as long as the film industry is, as at present, distributed over a number of large cities. Films in Hindi, which have an all-India circulation, are being produced at each of these centres and would to some extent serve as a corrective to those workers who have a tendency to develop an one-track mind. Moreover, production is also distributed at each centre over a number of individual concerns and in consequence there is not the same danger of deadly uniformity that appears to afflict Hollywood. Further, with the developments of transport facilities in the cities, it should be possible for the workers to live outside the studio area and thus retain continuous contact with other streams of cultural activity. We would, therefore, recommend to the State Government that they should discourage the tendency to locate studios in the heart of towns and to assist in every way their removal to the suburbs.

246. At present, only a handful of producers own their own studios and even in their cases their output does not utilise all the facilities that they command. There are several studios where the owners themselves do not engage in production. The independent producers who do not have any studios of their own rent out studios from these studio-owners. We are referring later to the question of costs as linked up with this question of renting but we would like to mention here that a very large number of independents have complained to us about the lack of co-operation from the owners of the studios. This, we feel, is a very unsatisfactory state of affairs. The success of the industry depends today on the fullest co-operation between the studio-owners and the independents. Few studio-owners have the resources necessary for keeping their studios engaged all the time in production on their own account, and the extent to which they would be able to recover their overheads from independents would naturally depend upon the facilities they offer and co-operation they extend to independent producers who might like to use their studios.

247. **Production problems.**—We feel that in order to appreciate the administrative and financial problems of the film production industry, it is essential to know the mechanism through which it works, the methods of work which it employs and the system and procedure which it adopts. The U.S.A. has for long been taken as the model for organisation in the film industry almost everywhere else. It would, therefore, be useful to study the methods applied in the U.S.A., where the industry, because of its scope and long standing, has been able to achieve a degree of standardisation and efficiency which has attracted the attention of the world.

248. **The writer, the producer and the director.**—The first step in the making of a film is the securing of a suitable story. These stories are very often taken from published works. Occasionally, writers employed in the studios are commissioned to write a story around a

theme which is considered likely to be of interest to the public, whether because of the general applicability of the theme or its topical interest. The producer entrusts the story to specialist writers of scenarios who analyse the theme and incidents and arrange them into a number of sequences. When the draft script is ready, the producer chooses a suitable director for taking charge of the picture. The director is ultimately responsible for deciding how the ideas embodied in the shooting script are to be translated into pictures. He, therefore, has to work in close consultation with the writer of the story so that the rendering might be sympathetic.

**249. Budgeting.**—When a draft has emerged which satisfies all the three, the writer, the producer and the director, it is sent on to the Production Office, where the man power and materials required are estimated. For this purpose, the script is then broken down into its various elements in order to enable the head of each department in the studio to know what he has to contribute. For instance, the erection of sets would concern not merely the art department but also the workshop and the property and electrical departments. With the estimates prepared by each of these sections, the budget is prepared, which is again discussed and revised if the original figures cannot be met.

**250. Discussion with technicians and artistes.**—During this stage of preparation, which usually takes some months, the director has to work in consultation both with the art-director and the cameraman. These discussions are sometimes followed by the making of sketches and sometimes of small models of the sets so that everyone would have a clear idea of what has to be done. The story is also discussed with the Music Department, and in the case of a "musical", song-writers are engaged. When the script has been prepared in the final draft to everyone's satisfaction, the picture is ready to go on the floor.

**251. The shooting schedule.**—Since it is not always convenient or economical to shoot the scenes in the particular order in which they appear in the story, a separate shooting schedule is prepared in which the scenes are regrouped so that those requiring the same set or location or in which the same group of actors participate, can be shot together. The actual shooting of the film in the studio normally takes about two months, a period which is exceeded only rarely, when there is a good deal of shooting on location.

**252. U. S. Production Code Administration.**—This planning is done and becomes necessary not only because business prudence and methods dictate it but also because it is essential for a producer to get his entire shooting script approved by the Production Code Administration. This is a body set up by the industry in order to advise them on the aspects which are likely to displease or offend the various sections of the public or the censors in countries where the film may be sent. This Administration insists on being provided with a complete copy of the shooting script for the purpose of examination before approving production. The function of the Production Code Administration in the United States is to ensure that no film is produced to which objection is likely to be taken later either in the home or export markets. It came into being twenty years ago, at a time when there was considerable agitation in the U.S. about the moral standards underlying the motion pictures of the time. It represents the effort of the film industry to reform itself before the

public or the State interfered more drastically in the matter. The Administration has drawn up a code (reproduced in Appendix XV) and though this referred primarily to the lapses most prevalent at the time and to the conventions of North American society, it has considerable interest for us. The main influence of the Production Code Administration has not, however, been confined to the interpretation of the Code and to the censoring of pictures in accordance with it. At the outset, it was not considered advisable to bring in the Production Code Administration before or during the actual production of the picture, the idea being that the picture when completed, would be submitted to the Production Code Administration for approval. It was soon discovered that such an arrangement did not work since many producers, in the best of faith, submitted films which, in their judgment, appeared to be in conformity with the provisions of the Code, but which, when examined by the Production Code Administration, were found to violate the Code in part or whole. Arrangement was, therefore, introduced, under which the producer submits to the Production Code Administration not merely the shooting script but even the manuscript of the story to be filmed, as well as any background material that might be available. All this material is studied by the Production Code Administration before any advice is tendered to the producer. The assistance and guidance provided by the Production Code Administration cover the following heads:—

A. Theme.—There is a preliminary conference between the head of the Production Code Administration or members of his staff and the producer for considering the basic story before the screen adaptation is written. Sometimes a conference is held even before the story is purchased by the producer. At this point, the plot is discussed as a whole in its relation to the Production Code. Whenever it appears that particular care will be required in the treatment of the basic theme, the head of the Production Code Administration is informed and he in turn officially warns the studio heads of the Company planning the production.

B. Script.—The script submitted by the producing company undergoes careful scrutiny. The examination is usually made by members of the staff who report to the head any violation of Code requirements or any points where particular care is necessary. The head of the Production Code Administration then communicates again with the producing company with a warning that the completed picture cannot be approved by the Production Code Administration if certain lines, scenes or action appear as planned. He also indicates the likelihood of censorial action with regard to specific lines, scenes or action. Scenario conferences are held with writers and others to effect necessary changes in the script. And the final script for production is again submitted to and approved in writing by the head of the Production Code Administration.

C. Production.—Continued conferences are held during production so that any changes made in the script as well as all lyrics, costumes and sets may be incorporated and passed. Whenever a producer is in doubt about the script and other details being in conformity with the Code, at his request, previews are held of separate sequences during the course of production. In such cases, the Production Code Administration often recommends that the producer should make "protection shots" of particular scenes. This is done to

avoid the expense of retakes in the event of the original sequence becoming suggestive or offensive when seen in its context. "Protection shots" are also recommended for scenes which may not be acceptable in particular countries although acceptable in the U.S.A. (While the company is assembled and making the picture, "protection shots" involve little additional cost, whereas the cost of re-assembling the company subsequently might easily be prohibitive and even perhaps be impossible by the time the finished picture is viewed by the Production Code Administration).

D. Approval.—Preview of the completed picture is held in the Production Code Administration projection room and is attended by two staff members who had previously worked on the script and by a third member of the staff who comes to the picture with a fresh mind. These three men report to the head of the Production Code Administration at the full staff meeting held every morning. Scenes, sequences, dialogue or action in violation of the Code are deleted from the finished picture. A certificate of approval is issued without which a picture cannot be distributed or exhibited by any member company or its affiliate.

E. Export.—During the war, the Export Review Board constituted under the office of Censorship, made it a practice to see the film when it was reviewed by the Production Code Administration so as to ensure that the picture did not reveal military secrets or information to the enemy or contain information detrimental to the interests of the United States.

253. From this brief description of American methods, it will be seen that there the story is the beginning of the enterprise, the director is associated with it almost at its inception, there is careful planning of the whole film in advance, the script is ready before the picture goes to the sets and industry has set up its own organisations to scrutinise first the script and subsequently the finished picture; in other words, as far as possible, the producer and the industry see to it that nothing is left to chance or caprice and production itself is not a hush-hush affair but a composite process involving internal and external consultations.

254. In India, however, things are different. The attention to planning is neither so detailed nor so close. An air of secrecy or mystery surrounds the script and often not even the producer is sure of the financial side of the enterprise. Everything seems elastic; the story is not final nor the shooting schedule. There is perennial room for improvement and plagiarism. The progress of released pictures is closely watched to see if any particularly successful or attractive features could be crammed into the picture whether they suited the general layout or not. Unnecessary and avoidable delays occur either because the script is not ready or because the details are not complete. Actors and technicians have complained with justification that often they are asked to prepare themselves for shooting a particular scene at short notice and without any sufficient fore-knowledge of what they are required to do. They have to wait unnecessarily on the sets and shooting days have to be extended. Quite often also they do not get the full script of their allotted parts; the script is shown to them at times on the spot; no rehearsals are held and often no advance coaching or guidance provided. Planning, if at all, is extremely vague and can go wrong by a wide margin. In short, things are done in a manner they should not be. We

I believe that this is true of a large majority of productions and this has been confirmed by our own observations during the course of our visits to the various studios when pictures were on the set. We know that producers have their own stories to tell, of lapses on the part of actors and technicians. We have no doubt that these are also largely true and that these persons also suffer from the common malaise of lack of system in their habits and temperamental and other defects but we are convinced that such unbusiness-like method, unsystematic planning or lack of planning, and avoidable delays severely detract from the efficiency and profits of the industry. The producers realise it but blame everybody else but themselves or candidly confess their being at the mercy of this or that person; the directors are conscious of it but seem equally or even more helpless.

255. We also think it only fair to state that the producers entertain genuine apprehensions of piracy of their stories and ideas if they made their scripts or shooting schedules more or less a public property or if they shared their contents so liberally as the American methods require. We were told of instances in which this was actually done and others more or less "stole" the producer's cherished secrets. Unfortunately such undesirable trade practices exist in the industry but we do not think they are peculiar to the film industry. The final protection to a producer cannot be secrecy at the cost of efficiency but an awakened public conscience and we do not despair of safeguards being found to eliminate or at least considerably diminish the possibilities of such piracies.

256. **Advantages of prior scrutiny.**—Many Indian producers have also complained to us of inconvenience and financial loss involved in carrying out changes which the certifying Boards insist upon after a film has been completed. On the other hand, the members of the Boards have also complained that very often they find their hands more or less tied because they are told that the film has been produced at very great cost and is shown to them in its completed form and they are, therefore, reluctant to advise changes which might mean a large number of retakes. Such changes cannot be conveniently effected because most producers dismiss their cast by the time the film is completed and would be unable to get them together again; moreover the sets themselves would have been dismantled after the original shooting, and it would be very expensive to get them erected again. In certain instances, it is practically impossible for the producer to carry out the changes even if he is prepared to do so, and the Board has been forced to refuse a certificate. In a few other cases, the theme itself has been found so repugnant to the Board that there is no possibility of a certificate being granted even if the film were modified, and the producer consequently has to suffer a heavy loss. The certifying Boards in some States have agreed to examine the synopsis of any story that a producer might submit to them, and indicate whether it is likely to be objected to in the form of a film. As has been mentioned in another section of this report, such synopsis does not give any clear idea of the shots and sequences that would compose the film, and it has been the experience of both the producers and of the Boards themselves, where this method has been tried out, that prior scrutiny of the synopsis does not always rule out subsequent objections to the picture.

257. **The cost of a film.**—Having dealt with the scrutiny of methods employed in India in planning a picture and compared

them with American standards, we feel it would be useful to study what their methods mean to us in terms of rupees, annas and pies. With this end in view, we attempted to elicit through our questionnaire some figures of the cost of producing an average feature film in different parts of the country. Only a few of the producers sent us the information we asked for. To supplement this information, we made inquiries of the producers who met us individually. The figures given to us indicate that, generally speaking, the total amount a producer spends on a film varies with the size of the market for which it caters. On a film in Hindi or in Tamil, which can command a circuit of several hundred theatres, the average producer usually spends much more than, for instance, on a film in Bengali or Marathi which have much smaller markets. If the film has a wide market, the producer does not hesitate to spend one or two lakhs of rupees more, while if a picture has only restricted scope, he reduces his budget accordingly. But we find that in many parts of the country, the markets are co-existent; Gujarati films run in the same areas in which Hindi films are shown and so are Bengali films. Tamil or Telugu films are shown quite often in the same areas where pictures in Kannada or Malayalam, made on more modest budgets, are exhibited at the same time. If the cinema-goer patronises both the expensive pictures and the economical pictures to the extent possible and the seating capacity made available for each film permits, the excessive expenditure claimed or actually incurred might, in some cases, be unnecessary and, perhaps, unjustified.

258. We do not consider it in any way part of our functions to suggest how much a producer should spend on a picture, and our later recommendations for the reduction of expenditure refer only to those items which, in our opinion, can be cut without affecting the characteristics of the film. Recommendations for reducing expenditure must be based primarily on the economic factors which govern the industry, particularly its revenue resources. For its future prosperity, the industry must depend on the merit of its productions, and we wish only to point out that, in our view, as in the view of the public, high cost of production is not an index of the quality of production nor a criterion of its popularity.

259. **Heads of expenditure.**—It would also be useful for the purpose of our inquiry to analyse the expenditure under its various heads with a view to seeing if economies could be effected without affecting the quality of the pictures. In this, we have been able to obtain from a number of producers particulars of the allocation of expenditure between various main heads. In the course of collection of oral evidence, we have also obtained information on this point from other producers. An analysis of these figures is given in Appendix XVI. As the cost of production would differ in the case of studio-owners and independent producers, the analysis has been made separately for the two categories. Similarly, figures for the three production centres—Bombay, Madras and Calcutta—have been shown separately. The figures of total cost have not been indicated in the table, the class of picture to which the figures relate has been shown in the following manner:—

Pictures costing between about Rs. 5,00,000 and Rs. 7,00,000

Pictures costing between about Rs. 3,00,000 and Rs. 4,50,000

Pictures costing about Rs. 1,50,000 to Rs. 2,50,000

260. We have left out of account "super" productions costing much more than Rs. 7,00,000, as we think it would not be possible to apply any general principles or to draw any general inferences from their experience. A large proportion of the films produced in any year are intended for regional circulation and would come under category "C" above. A substantial number would fall within category "B". Quite a few would come within category "A". The number of "super" productions in any year is small.

261. **Studio and production overheads.**—It will be seen from the analysis that in the case of "B" and "C" pictures, which form the bulk of the output in any year, a large portion of the cost is on account of overhead charges on running the studio. This may be incurred directly by the studio-owning producer, or paid as rent by the independent producer. In addition, there is the overhead cost of the producer's own establishment. These two items together account for substantially 50 per cent of the total cost of the production, if we exclude the expenditure on the cast. Both these items of cost rise in direct proportion to the total time spent on the shooting of a picture and we examine below the reasons for the high incidence of expenditure on this account.

262. During a shift of 8 hours, the total length of film shot averages about 1,000 ft., of which the most suitable bits, running to some 200 ft. or so, find place in the picture as released, the rest of the footage being rejected. A picture of 11,000 ft. requires, therefore, about 50 shooting days. It is exceptional for more than two or three shooting days to be fixed up in any week, and, as a result, a picture is completed only in six to nine months, or even more, after the commencement of the shooting.

263. This big time-lag in production naturally increases the cost directly by higher overhead charges, and indirectly by mounting interest charges. Our questionnaire sought to elicit the reasons for this long spread-over of the production and inquired specifically whether delays were caused by (a) sets not being ready when required (b) "star" artistes not being available when needed, or (c) other reasons, to be stated. We analyse below the replies of thirty independent producers, who rent studio facilities, and who have answered our questions about production delays.

	Yes	No
Delay due to sets not being ready . . .	20	7
Delays due to stars not being available . . .	10	7
Delays due to other reasons . . . . .	8	12

264. **Economy of using more than one stage.**—Even with the present practice of having only one camera-day per three or four working shifts in the studio, it has been possible for the existing studios in the country to handle most of the current productions. But if the shooting is to go on without delays, it is necessary that each producer (or production unit) should have more than one stage at

his disposal. From the information placed before us, the most economical arrangement would be for a producer to have three floors at his disposal, and to produce two pictures concurrently. Even if this is not possible because of the lack of capital, it seems more economical to book two stages and shorten the total time of production than to book only one stage and wait till it is ready. We were informed that some independent producers have succeeded in reducing production time by booking stages in different studios. While this might help in effecting economies, the use of different sets of technicians may spoil the unity of treatment and it would be better if the entire picture were produced in one studio.

265. Whether a studio is engaged in the production of pictures for the owner or is being rented out to independent producers, the cost of each camera-shift depends greatly on the number of the camera-shifts in a year that can be made available to the production unit. There is no doubt that elaborate sets may require a week's preparation or more, but generally such sets are also used more or less unchanged, for shooting over a number of days. On the other hand, the simpler types of sets should be capable of being put together, finished and "dressed" in a day provided the organisation behind it is methodical. We feel that as an overall average for the industry it should be possible to provide, on each stage, twelve camera-shifts per month, without having more than one workman's shift per day.

266. In some of the studios that we visited, we saw the careful storage of set props and fittings, which had been indexed and sometimes also photographed before being put away. In such studios, the time spent in getting a new set ready would obviously be much shorter than in the majority of cases, where used material is piled away wherever storage space is available, resulting in considerable waste of time and money. In one studio, which has three stages and was being run by the workers on a co-operative basis, we found that both workers and management were pleased with the fact that 28 camera shifts could be provided in a month. Some of the methods adopted in this studio could with advantage be followed in other studios for increasing the number of camera-shifts provided. Though their turnover figures compare favourably with those of many other studios, they do not, in our view, represent the fullest use of the studio space available and should be capable of improvement perhaps by 40%. Proper organisation of all the studios should result in more camera-shifts and consequently in reduced cost per day. It would also enable each studio to render better service to the producers by providing camera-shifts more frequently.

267. The amount of screen-time that can be effectively shot during a shift depends upon a number of factors. The present average of two minutes per shift can be considered satisfactory, were it not for the numerous flaws to be found in the films as released. We feel that with careful planning of the picture before the shooting is commenced, it should be possible to maintain or even improve on the present rate of progress, while eliminating the faults that now pass as inevitable if the film is to be finished to schedule. It should be the responsibility of the director to see that the stage is put to its proper use every minute of the time it is placed at his disposal.

268. **Delays due to "stars".**—The other major cause of delays in production is the difficulty of arranging the shooting of a picture to suit the convenience of the "stars". The difficulty arises mainly because the same stars feature in a number of pictures which are in production at the same time. An analysis of the specific replies to our question on this point is given below:—

*Delays due to stars not being available.*

	Yes	No
Producers owning studios . . . . .	6	1
Independent producers . . . . .	10	7

Oral evidence tendered by producers indicates that the problem is even more serious than the above figures would indicate.

269. We have examined elsewhere the effect of this practice on the quality of the films, but here we are concerned only with the resultant increase in costs. We have no doubt that it is a contributory factor for increasing the cost though the exact incidence varies with the goodwill and cordiality that prevails between the producer and director on one side and the stars on the other.

270. **Other items in production costs.**—It will be noticed from Appendix XVI that expenditure on the cast, including stars, minor characters and extras, forms a very big part of the budget. We have heard the views of a number of producers on the possibility of reducing the expenditure on "stars". It is not possible to decide exactly how much a particular "star" is worth to a picture, for there is no basis for comparison. We feel, however, that expenditure on the cast is disproportionately high and that the bulk of the allotment is taken up by the fees paid to the "stars". The result has been that expenditure on other items is often pared to the bone, sometimes deteriorating the picture, as happens, for instance, when processing is entrusted to a "cheap" laboratory or the services of second-rate writers are engaged while the story really deserves the best talent in the land. We are examining elsewhere the merits of the "star" system and its effect on the industry. In connection with the costs of production, we would only say that keen competition between producers usually results in forcing up the salaries of "box-office stars" higher than their pulling-power justifies, and when a few pictures featuring that particular star "flop" in a series, producers drop the star with even less justification.

271. **"Padding" of budgets and "black" payments to artistes.**—At this juncture we must refer to two factors which have been repeatedly mentioned to us but which for obvious reasons we could not examine on any factual basis. The first is the question of padding of film budgets. It has been brought to our notice that in some cases the actual expenditure on certain sections of film production such as, for instance, payments to extras, expenditure on travelling allowances, expenses on location, etc. is grossly inflated before being entered in the books of the producer. The reason for such inflated budgets is alleged to be not merely the desire of the producer to put

away some money free of income-tax but also to find the money for making certain payments which could never find their way into his books. The most important of these is the payment of fees to stars much in excess of the sum contracted for. Producers who profess that they themselves never make such payments say, however, that others in their line have been called upon to pay sums which were twice or thrice the contracted fee to the artistes. Another expenditure which the producer has to meet by such devious means is the payment of usurious interest to the financiers which some of them insist upon receiving in currency outside the terms of contract.

272. It would be realised that the investigation of such matters would have taken the Committee outside their normal round and would further have involved them in investigation which would normally be the province of the income-tax authorities. Judging, however, by the frequent references to such items of "black" receipts and payments, it would appear that the evil is more widespread than is generally realised and deserves thorough investigation.

273. **Restriction on over-time employment.**—Another factor which has been mentioned to us as a cause of increased cost of production is the restriction on over-time employment of workers which applies in certain States. It has been argued on behalf of the producers that work on a set has often to be done at a single stretch, and sometimes, a break at the end of 8 hours results in more time being consumed than would have been necessary if they were permitted to work over-time. They say that work in a film-studio does not make that continuous demand on the worker as does, say, work in a cotton mill, and that quite often the workers are idle for several hours in each shift and, therefore, working over-time does not involve the same strain as in some other industries. The workers have said in reply that the studio employs no more men than they need, but shifted their ground to say that if the men were idle at any time, it was open to the management to put them on some other job, such as the making of props and fittings for use at some future time. The studio-owners informed us that they were planning to discuss the matter with the Inspector of Factories. We feel that this is a question of principle of some importance and must be examined more closely.

274. The cause of delays which has figured next in order of frequency is the shortage of raw films, chemicals, etc. We feel strongly about the continuance of such shortages from time to time, with consequent increase in costs of production. It is our view that in the case of such industrial raw materials, it is irrational to compel economies in consumption by creating shortages, as these cannot really reduce demand, and can at best defer it by a few months. The logical method would be (a) to improve the methods of production in order to avoid waste; and (b) to restrict the output of the industry, if it is considered necessary to cut consumption at all costs. We are making our recommendations on both these aspects and confidently hope that when they have been implemented, the consumption of raw materials would be reduced to the quantities required for maintaining the industry in healthy condition. We wish to emphasise also that supplies of raw materials should be kept up at all times with due regard to the rate of consumption.

275. There is much loose talk about "production values" and their contribution to box-office success. Judging from what is published in film journals, there is not much unanimity about what constitutes such values. We find instead that there is quite a lot of expenditure on items that add little to the quality or effectiveness of a picture, though they may help to inflate the ego of the producer or the technicians concerned.

276. **Optimum volume of production.**—With about 3,250 theatres in the country, the earnings of the industry are estimated at about Rs. 20 crores after deducting the entertainment tax. Half of this revenue goes to the exhibitors and the share of the producers and distributors comes to Rs. 10 crores. Distribution expenses work out at about 10 per cent. and a fair profit for the distributors would be 10 per cent. on their turnover. The net revenue of the producers would, therefore, amount to Rs. 8 crores. With the current production of 275 pictures per year, the Producer's share of the average picture would be less than Rs. 3 lakhs. It may seem possible to cover costs even at this figure but averages do not really signify much in such a context, where few production units are large enough to benefit by the law of averages. There is no doubt that costs of production have already risen to a high level and that they are bound to rise further. We are discussing elsewhere the possibilities of expanding the revenues. But it seems to us essential to find out ways and means to eliminate the production of useless pictures which have not the slightest possibility of being certified for exhibition or of being screened successfully. On this point, the industry appears to be in unanimous agreement. The evidence before us, while stressing the need for increasing the revenues, emphasises that film production in the country should be kept down to figures commensurate with the earnings, though there has been an understandable hesitation or reluctance to suggest the means by which this reduction is to be brought about. According to the estimates of the leaders of the industry, at least half the films turned out each year have failed to return to the producer even the amount invested, and about 30 per cent. more can be termed neither winners nor losers since the returns in this case are just sufficient to recover the cost of production. It seems to us likely that if the existing state of affairs in the industry continues further, the high proportion of failures will inevitably rise still further.

277. On the figures of annual output which the exhibition revenues can support, there has been divergence of opinion, and some suggestions were as low as 150 films per year. We feel that this would not meet the regional requirements in addition to the demand for Hindi films, and we cannot accept the suggestion that has been made that films should be produced only in Hindi. We feel that it would be adequate if the total production is round about 200 films per year. An average revenue of Rs. 4 lakhs or more per picture could ensure a satisfactory return for every deserving production, keeping in mind the fact that quick release facilities are restricted because of the overall shortage of theatres in relation to the films available each year. The scheme adopted for rationalising the output should obviously be so devised as to eliminate the least fit, and to retain in the industry those production units the output of which

has shown survival value. The actual method to be adopted to achieve this end is being discussed later in our recommendations.

**278. Working capital for production.**—The following calculations are, however, based on the present output of the film industry, valued at Rs. 8 crores, and do not take into account the reduction in output that we have suggested above, or the effect of savings in production costs as a result of other measures we have proposed.

**279. Turnover of capital.**—With efficient planning, the total length of time spent on the actual shooting of most pictures should not exceed four months, exceptional cases being allowed five months. Polishing up the picture and securing certificate from the Board, usually take about a month or two more, so that the picture can be got ready for the screen in five to six months from the commencement of the shooting. This result can follow only with the adoption of the measures we have suggested for reducing the time spent on production. The working capital required for the production sector need not be more than Rs. 3 crores, if the money is recovered by transfer of the picture to distributors immediately on completion at the end of five months. At present, however, owing to lack of adequate planning and paper work before shooting is started and because of the dilatory methods of work that are prevalent in the industry, it is not uncommon for pictures to take six to eight months for shooting and even one year to complete. Production is completed as a rule only after 8 months from the start of the shooting; the capital locked up in the production sector is double, i.e., Rs. 5 crores, and on the basis of completion in one year, a sum of Rs. 8 crores would be needed. It will be realised from these figures how important it is to plan for a quick turn-over of the capital by maximising the use of time, talent and money if the industry is not to be crippled by the ever-present shortage of financial resources.

**280. Usage factor of capital.**—Because of the fact that the entire amount to be spent on a picture would not be needed right from the outset, it would be possible to manage with funds made available as production goes on. A substantial proportion will, however, have to be expended at the outset on items like advance to artistes, and only the balance can be spread out over the period. It has not been possible for us to work out the effective usage factor of the working capital, but from the information that we have been able to gather regarding terms of payment for artistes, extras, raw-film, laboratory charges, studio-hire, etc., we would put it at 60 per cent. Therefore, if it can be assumed that working capital would be forthcoming (as from a bank) on demand and according to the needs of the industry, it might be possible to manage with 60 per cent. of the figures mentioned above, i.e., Rs. 2 crores for rapid turnover in 5 to 6 months, and Rs. 3 crores for turnover in 8 months.

**281.** It will be seen that if the requirements of the industry with regard to working capital are to be kept down to the minimum, funds must be available as short-term advances which are returned to the common pool when each production is complete, to be made available again to the same or other producers. But it is essential that each producer is assured of the availability of funds for the entire picture even before he starts shooting the first scene, and there must also be the general confidence that if the plans for his next picture

are promising, he would have no more difficulty in securing the necessary funds. Neither of these two requirements is met by the present methods of financing by short-term bills or loans.

282. A serious defect in the present set up is that the working capital now available to the producers is almost totally loan capital whether from distributors or from other financiers and any general recession in trade or slight set-back to the industry may result in serious reduction in the resources available. It is this factor which keeps the industry in a constant state of nervousness. It is not so much that they need more capital than they can command today, but that they cannot count upon the continuity of their present sources of finance.

283. **Financing rates.**—Another defect in the financing of production today is the high rate of interest charged. At present loans are being obtained at rates as high as 60 to 100 per cent. per annum. Interest is not paid directly at this rate, but is usually confined to the legitimate figure of 6 per cent. or 9 per cent. The lenders, however, charge a "royalty" of not less than 10 per cent. on the amount lent, and very often the loan is for a short period of three or six months, the royalty having to be paid again each time the loan is renewed. Royalty and interest are deducted in advance, on each occasion of renewal, making, the actual rate of interest very high. The total amount paid within a year for the use of the capital thus adds up to an usurious figure. It is inevitable that with such high rates of interest prevailing in the industry, a very large number of producers should fail to cover their costs and consequently be unable to raise the funds necessary for continuing in business. Apart from other reasons such as the lack of talent and experience of the producers (or the mixed motives which have been ascribed to certain persons who undertake film production) there can be no doubt that heavy interest charges have been the direct cause of many producers prematurely retiring from the industry. This process of eliminating a number of producers each year cannot be considered an altogether desirable feature of the industry. While a few of them nourish always the hope that some day they would come back and recoup all their earlier losses, many of them drop out for ever and whatever experience they may have gathered is lost to the industry. On the other hand, the entry of new-comers without sound appreciation of its economics has the effect of upsetting normal development; they often grossly overpay the artistes and technicians and even boost up interest rates in the market. In the end the public suffers from a number of bad films, and there is considerable wastage of capital, man power and imported materials on the production of films which should never have been started.

284. **The consequences of difficulties in financing.**—Indian producers today fall under two main groups, (a) studio-owners who generally turn out "A" or "B" productions on their own account, but, working on a smaller scale than indicated above, make up a part of their overhead by renting out the studios when not needed for their own productions and (b) "independents" who are engaged in the production of "B" and "C" pictures more or less on a casual basis, employing staff for each production and disbanding it when the film is completed. Where the producer is short of capital he feels a continuous pressure for realising quickly the investment on each film,

usually by persuading distributors to make him an advance payment secured by the returns on the films, or to guarantee a minimum return, which is paid over to him in part or whole when he transfers the completed film to the distributors. The ultimate necessity of having to sell the picture more or less under duress affects also the quality of the films. The producer tends to concentrate on the particular aspects of the picture which would appeal to the distributors and help in securing a quick sale or a good price. We are sure that distributors themselves will be the first to agree that the factors which they look for before concluding an arrangement are not sure indices of the ultimate success of the film. The very large number of "flops" turned out under this system of production is ample justification of this conclusion. Even if the picture is not planned primarily with a view to pleasing prospective purchasers, once the negotiations are complete, the producer loses further interest in the production, and pictures which start off well sometimes end very badly. The transfer of rights takes place at a time when the bargaining power of the seller is low. He needs funds urgently, whether to pay off creditors from whom he has borrowed at usurious rates, or as working capital for continuing in business. Conditions are, therefore, weighed in favour of the distributor who buys the picture and the terms of transfer are usually such that the producer has little hope of any further revenue from the picture. He usually accepts a lump sum and parts with all rights, or even if he is promised a share in revenues, if they exceed a certain sum, the bulk of the profits go to the distributor, and his co-sharer in business, the exhibitor. This produces a natural reaction in the producer. If he sees the picture is bringing in large profits to the distributors and exhibitors, he feels embittered, particularly if he has sold it at a loss, and is often tempted to borrow at such fantastic rates of interest for his next picture, that even if it is good, it can rarely pay the ruinous interest.

**285. Joint stock companies.**—The question may be asked why producers do not secure the capital they require by floating joint-stock companies in which the public could participate, instead of depending on loans from money-lenders or on advances from distributors. The reason for the reluctance of producers to adopt this course appears to be two-fold. The first is the fear that if the contribution from outside is substantially larger than their own, they might gradually be forced out of the controlling position in the undertaking. This has, no doubt, happened in the case of a number of industrial undertakings in this country and elsewhere, and sometimes even the old device of long-term managing agency contracts has not enabled the original promoters of the undertaking to retain control over it. It may be stated that the investors would naturally be anxious to retain the services of the original founders as long as they have something of value to contribute to the undertaking and that the promoters need not fear displacement unless they have proved themselves no longer useful. (This argument would not carry much weight with those producers who are aware they are not fit for the task.) We feel, however, that this risk has not prevented the floating of joint-stock companies for a number of other industrial enterprises, and there is no reason why it should act as a deterrent in this particular industry. In any case, this particular attitude of

promoters does not deserve special consideration. The other reason for the unwillingness to float joint-stock companies is the desire that when large profits are earned, they should be able to retain them instead of distributing them to the share-holders. An idea of the profits expected may be obtained from the rates at which they raise funds for production.

286. But the main obstacle might not be so much the industry's unwillingness itself to go shares with the public, as doubts of the public in the managerial ability available to the industry. Publicity men of the film industry have been trying for years to impress the public with stories of the sums lavished on this star or that, or on securing a degree of "authenticity" in which the public is not interested. It is not easy to induce the man in the street to entrust his small savings to people who have taken pains to create the impression that they are extravagant. The glamour that the film industry has created around itself may prove a handicap in the stock exchange.

287. **Block account and stock-in-trade.**—There is one other difficulty in the way of financing film production by the issue of shares. When a joint-stock company is floated to take over an existing factory or mill or to start a new one, the investors in the shares of the company have the confidence that the bulk of the capital they invest in it would go towards the acquisition of capital assets in the form of buildings, machinery or other production equipment. In the case of the film industry, the position is quite different, and most producers require finance only for use as working capital. The fixed assets are provided by the studio where the film is to be shot, and even if it is owned by the producer himself, the proportion of block account to working capital would be very small. For instance, a studio with fixed assets costing about six lakhs of rupees may require more than twentyfive lakhs of rupees to finance continuous production of films therein. Further, the average producer in India has no other special assets or stock-in-trade to which he can draw attention when calling for capital from the market. Film producers in the United States, for instance, would acquire the screen rights in a number of stories and also enter into long-term contracts with stars which provide that they would act exclusively for a particular concern, before they attempt to raise capital in the market. They would at least secure options on such trading assets even where they could not pay for them in full, and the market would be in a position to count on the value of such options. In India, very few producers have got resources available in the form of stories or in the form of exclusive call on the services of actors and actresses. The result is that in almost every case, the producer who asks the public or the bankers to lend him money, can offer nothing that could be considered security against the advance. All that he can offer is his own confidence in the undertaking and perhaps his standing and skill and personal services for what they are worth. While in some cases these may be good enough to ensure the success of the undertaking, they might not be considered good enough security for investment on a scale which the industry requires today.

288. **Spread of market risks.**—The film industry, more than any other perhaps, has to face the risk of changes in public preferences. It is not merely the possibility that a film which succeeds in one area of city might fail in another, but that a film may prove unsuccessful

everywhere, while another which, at least to the producers, looked exactly similar, might prove a success. We have already pointed out that the most efficient way of cutting down costs is to engage in production on a continuous basis. Such large-scale production would also be the best security against the risks of any particular film "flopping" for reasons beyond the control of the producers. If the box office risk is distributed over a wide variety of pictures, the profits on the total investment would be better secured. This risk is not peculiar to India, and is being faced by the film industry in other countries. It is, however, greater in India for the reason that production is distributed over hundreds of units and few of them can acquire the large-scale knowledge of the public that can help even in a small degree to guard against continued losses. In the U.S.A., each of the "majors" engaged in film production turns out from 20 to 40 pictures per year, and the pictures themselves are planned so as to distribute the risk of changes in the tastes of the public. Such "insurance of profits" within the industry would obviously work out cheaper than asking money-lenders or bankers to shoulder the risk. They cannot even approximately gauge the risks involved, and as prudent financiers, would charge heavily for covering them. It seems to us essential that the scale of production of each unit would have to be increased before it can at all become sufficiently attractive for the raising of capital in the share-market. Production methods would need to be rationalised and all the units in the industry should also get used to the idea of co-operative action and rid themselves of mutual distrust. If the men of the industry address themselves to the task, with true business instincts and in a spirit of co-operation and genuine desire to set their house in order, it would be possible sooner than most people expect, to create conditions wherein groups of independents might combine into larger units which can command their own studio facilities, or enter into long-term arrangements with studio-owning producers for co-operative use of facilities. When uneconomic units have been eliminated or have dropped out of the business, and others with greater staying power have sufficiently built up their strength, we expect it would be possible to raise the necessary finances directly from the investment market and thus make the industry independent of the loan capital.

**289. Financing by scheduled banks.**—It has been repeatedly suggested to us that the Reserve Bank of India's instructions to Scheduled Banks for their conduct of business should be so revised as to enable them to advance money to film producers. The basic principles underlying these instructions are that the sums, which are generally on short call with the Banks, should be invested in enterprises from which it would not be difficult to recover the advances in times of emergency or crisis. Enough has been said earlier to show that investment in a film is not of such a nature; the normal period of exploitation of a film varies from two to three years and in a forced sale, a film rarely fetches any large proportion of its market value. We cannot, therefore, support this suggestion as a possible solution of the problem of financing the film industry.

**290. Ploughing in the profits.**—A complaint frequently made against Indian producers is that they withdraw from the business all the profits they have made from time to time and prefer to continue with their productions on a hand-to-mouth basis rather

than invest in the industry, in some form or other, the profits that they have made earlier. There is possibly some truth in this complaint, since the number of established producers who have substantial investments in the industry is not very large. But it must also be borne in mind that many of them have lost heavily by the production of unsuccessful pictures and their operations have often been on such a small scale, and taken in conjunction with their general policy in the matter of productions, there is little possibility of their having large savings. Nevertheless, some capital keeps on coming back in some form or other. The stars have ambitions to be producers; distributors command a chain of cinemas and the money secured from the exhibition side of the industry is used for investment in the industry. The financier becomes a producer and *vice versa*. Combination of financing, distribution and production in the same person or concern and connected concerns is not uncommon. We have no doubt that except for most of the money that is collected by the exhibitors as their net return, a substantial proportion of earnings of the industry is used in the industry itself. It is these ambitions, combinations and the glamour of the film business that account for the apparent continued flow of capital into the industry despite the failure of a majority of productions to yield dividends.

**291. Film finance in the U.S.A.**—We may now examine the methods of finance that have been found workable in other important film producing countries. In the United States, the bulk of production is carried on by less than ten major producing concerns which, in addition to the assets they have built up over a long period, have also extensive holdings in exhibition theatres. The latter particularly represent quickly saleable assets. The proportion of working capital which the firms need for the production of films is not very high in comparison with the value of their assets, as it would be in the case of an Indian producer. The United States have also a number of independent film producers, who have from time to time been financed by banks on the West Coast. Even in these cases, the advance has been covered principally by collateral security offered by the producers and in addition, the banks, particularly one bank which has specialised in this kind of finance, scrutinises the other "properties" of the producer including his rights in stories and contracts with artists. The proportion of such bank advances to the total working capital of the industry would, however, be very small. There is also at least one co-operative distributing organisation which provides some financial help to independent producers and undertakes the marketing of the films, but its contribution to financing is also comparatively insignificant in volume.

**292. Film finance in the U.K.**—In the U.K., the biggest production organisation has also extensive theatre properties, and depends for the bulk of its working capital on advances from the banks. The majority of independent producers have until recently been dependent solely upon financing by distributors. This system has not functioned very well, because the distributors preferred to invest their funds in imported pictures, which brought them better returns with lesser risk, to financing local producers. The influence of distributors' preferences on the films produced, that we have

referred to earlier with reference to Indian conditions have been noticed and criticised in the United Kingdom too. Independent producers found conditions so difficult that they were forced to appeal to the Government for assistance.

**293. Financing of production by exhibition interests.**—The bulk of the investments in the film industry abroad has more often been made by theatre owners who have undertaken production with their accumulated profits of exhibition rather than by producers who have acquired theatres as outlets for their products. Further, it is very doubtful whether the building up of combines in the industry, combining production, distribution and exhibition, would really be in the interests of the public. A recent judgment of the Supreme Court in the United States ordered the big Hollywood combines to divest themselves of their theatre properties. In the United Kingdom the biggest cinema circuit, which is associated also with the largest producing concerns, has recently threatened to close down its production activities, since it found that exhibition could always be made to pay, while production could not. In the circumstances, the possibility that the Indian industry could be directly financed out of the profits of exhibition carried on by the same concerns or that the producers should acquire capital assets in the form of cinema theatres, which in turn could be used as security for advances of working capital, might, we feel, be left out of consideration.

**294. The Indian problem.**—We are inevitably led to the conclusion that some other means must be found for financing film production in India. It is not so much a question of finding additional capital beyond what is already available to producers (though on very hard terms), as a question of making the flow of capital from the source to the industry continuous, comparatively easy and smooth. It is for this purpose that the industry has been pleading for the establishment of a Film Finance Corporation. The analogy has also been quoted, of the Film Finance Corporation established in the U.K. in order to help independent producers whose resources of capital were not sufficient to keep them going. Without in any way committing ourselves at this stage to the establishment of such an institution, we feel that the suggestion deserves close consideration, if for nothing else, at least because of the almost universal acceptance it has received from different categories of witnesses who have appeared before us. We also feel that we should here refer to some other relevant and useful considerations which occur to us in the same connection either as corollary to or prerequisite of the establishment of such an institution.

**295. Supervision of production a prerequisite.**—In view of the evidence placed before us, we are convinced that, if such a Corporation is to work successfully, it is essential to exercise supervision not merely over the productions for which advances would be made, in order to ensure the repayment of the advances, but also to bring some sort of order and rationalisation in the industry. Earlier, we have referred to evidence that in the present circumstances of unlimited competitive production and earnings limited by the number of theatres, if not by the spending power of the population, it appears inevitable that a certain amount of the capital invested in each year should be lost totally. The share of the production industry in the revenues cannot justify the investment of working

capital on the present scale, and we would consider it inadvisable to form a Corporation to finance an industry which must face an inevitable deficit at the end of every year. The industry's reply to this point has been that the revenue should be boosted by substantial reductions in the entertainment tax. The question is whether this is a dependable hypothesis and, if so, its possibilities are being examined separately under that head, but we must say here that since the present deficit condition of the industry has not been shown to be due to any factors beyond its control but on the other hand is demonstrably due to factors within remedy by the industry itself or to the intrinsic constitution, organisation and prevailing conditions in the industry itself, we should first seek measures to put it on a paying basis before we would be justified in looking for expansion of its revenues at the cost of the public exchequer. Even if the revenues of the industry were expanded by this means, we see every likelihood that the present chaotic condition would swallow up the additional revenue also and the industry would be where it is today. It would, therefore, be a criminal waste of public funds if a Corporation were established merely to bolster up the present unsatisfactory conditions in the industry or to give an added lease of life to the present number of incompetent producers or uneconomic productions.

296. It has been argued that one of the reasons for the failure of several producers to make both ends meet is the high rate of interest they have to pay, and that if finance is available on reasonable terms, the industry should be stabilised. While the heavy interest charges may have been a contributory reason for failure, the evidence before us shows that the return from the majority of the productions fails not merely to cover the interest on loans but even a substantial proportion of the capital itself. Nor is this position due solely to over-production. In the usual sense of the word, over-production means that the goods turned out in excess of the consumption capacity of the market would fail to yield a return for the producers. At present it is the bulk of the output that fails to yield such returns and not merely the marginal excess. This, in our opinion, is due largely to the poor quality of the films produced.

297. **Need and machinery for regulation of production.**—In our view, any arrangement for corporate finance cannot be disassociated with greater control over the production side of the industry. The fluid and uncertain nature of the securities would alone require the exploration of every avenue to ensure that the element of risk is reduced to the minimum. This logically involves a complete satisfaction in the corporate authority that the picture collects in and around it all elements which will make it a box-office success without at the same time sacrificing the canons of propriety and good taste. From this point of view we feel that there would be no escape from a Production Code Administration where all scripts will be scrutinised before shooting is commenced. This Administration would have to be assisted by a Reference Bureau which could help producers with information about stories, actors and actresses, background, material, etc., which would serve not merely to exclude objectionable material but also to improve the quality of films. There is no doubt that the establishment of the Administration and the Bureau would have to be closely linked with the proposed Corporation. They need not be mere adjuncts of the

Corporation; they can be independent bodies, but with a representative of the Corporation in the Production Code Administration. Approval of the Administration would automatically qualify a projected production for financial assistance; thereafter, it would be for the Corporation to consider the question of actual financial aid on financial merits. As far as it is possible for us to visualise, the Administration would have to be clothed with the same authority and assigned the same functions as its counterpart in America.

298. Assuming that such an organisation would first be set up in order to guide and rationalise production and thereby facilitate the functioning of the Corporation, the next point for consideration is the amount of capital required for financing the industry and the extent to which the Film Finance Corporation should be expected to provide it.

299. In Chapter II, we have expressed the view that the amount of capital invested today in the production of films is about three crores of rupees. This figure has been arrived at on the basis of (a) 275 films being produced each year, (b) the average film taking 8 months to finish, counting from the date shooting is commenced, (c) the usage factor of the capital being about 60 per cent., and (d) the average cost of a film being about Rs. 3½ lakhs. Earlier in this Chapter, we have indicated the reasons why the production time should be halved and also the means to be adopted for achieving this end. The cutting down of production time would proportionately reduce also the working capital required quite apart from the savings on each film following the quicker turnover of capital. We have also indicated that an annual production of 200 films would be enough to meet the requirements of the existing theatres but even if the output is not limited to this figure, on the basis of an average cost of 3½ lakhs of rupees per film and production within a period of five months, the financial resources needed would be less than 2 crores of rupees. We think that the capital of the Corporation should be one crore of rupees and it should have the power to borrow upto one crore in addition.

300. The effect of putting a check on futile productions and of speeding up the turnover might by itself prove so deflationary that producers would normally find much less difficulty in borrowing the funds they require. It is probable, however, that human cupidity, mutual jealousies and competition from individual financiers and producers attracted by the lure of quick and substantial profits will counteract this deflationary tendency. We feel, therefore, that the Corporation should aim at providing the entire capital required for production. Many of the money-lenders now financing the production of films will, we expect, withdraw from this line, if the possibility of lending on fantastic terms does not exist any longer, and financing by distributors would also be reduced if producers can get assistance elsewhere on better terms. To the extent to which distributors have been financing production, they should be able to release their capital and utilise it solely for the distribution and exhibition. This would automatically, therefore, result in making the moneylender much less in demand than now.

301. The Film Finance Corporation in the U.K. has been going to the assistance of independents. In India it will be necessary for the Corporation to assist also the studio-owning producers, who generally find themselves handicapped by lack of working capital, since the bulk of their resources is invested in the form of studio premises, equipment and similar capital assets. It is for this reason as well that we have suggested that the resources of the Corporation should aim at meeting the entire capital requirements of the industry.

302. **Distribution excluded from finance proposal.**—The possibility that we have suggested above of finance being made available only for production, and of distribution being handled through the present methods of finance is different from the method adopted by the Film Finance Corporation in the United Kingdom where advances to producers are not recalled when production is complete, and producers are permitted to repay gradually as the returns come in from the exhibition of the picture. We envisage the adoption of a different procedure here because we feel that the capital so far available for distribution has been adequate, and further, the percentage of distributors working with loan capital does not seem to be high. In other words, the persons and firms now handling distribution are equipped with sufficient resources or they are able to secure necessary funds by taking advances from exhibitors and are not in need of outside help. A small percentage of films are handled by the distributors for and on behalf of those producers who have adequate finance for the purpose. We do not see any reason for increasing the number of films thus distributed at a time when production capital is in such short supply. The Film Finance Corporation in the U.K. started with a capital of £5,000,000 advanced by the Board of Trade, but after two years of working, the Corporation has found that, while it has lent out practically all the capital available to it, the returns from the industry have not covered even a small percentage of the advances, and the Corporation finds it difficult to continue its activities unless the returns are speeded up or alternatively the Board of Trade finds more capital. The general merits of combining production and distribution are discussed later, but for the present we shall proceed on the assumption that these two aspects of the industry can continue to be separate. It might be argued that this would place the Corporation-financed production at the mercy of the bargaining ability of the distributors and the producers' dependence on the latter would still remain. We realise the force of this argument but we feel that, at least to start with, the separate system of distribution should be given a trial. It would always be open to the Corporation to float a Distributing Concern to ensure that producers financed by it are not exploited by distributors, but we feel that the less the proposed Corporation disturbs the normal trade channels, the better.

303. **Suggestions for raising capital.**—The main points to be considered in connection with the establishment of a Film Finance Corporation are the sources from which the necessary capital is to be raised and the terms on which finance is to be made available to producers. The various suggestions that have been made to us are that the State should subscribe the capital, that a certain proportion of the profits of the producers should be compulsorily invested in the Finance Corporation, that a levy should be made on the

entire output of the industry and on foreign films imported into the country, that an additional surcharge should be levied on the prices of admission, that a portion of the entertainment tax should be diverted for the purpose, and so on. We do not think that in the case of such an institution for the film industry as in the case of the Industrial Finance Corporation, Government can escape their share of obligation. How much that share would be is a matter for prudent assessment. Leaving aside for the present the question of the contribution of the State to the capital of the Corporation, we shall examine the other suggestions one by one.

304. The proposal that a certain percentage of the profits earned by producers should be invested in the Corporation does not appear to us to be practicable, if the intention is to cover also those producers who do not apply for loans from the Corporation. The Corporation would, no doubt, scrutinise the past accounts of applicants for loans and, if it finds that they have withdrawn in the past the bulk of the profits they have made from the industry, it could, no doubt, refuse to grant them loans. But to compel others to lend to the producers in need would appear not merely without precedent, but also inequitable. The levy of a surcharge on the output of the industry will not, in our view, provide sufficient finance unless the rate of the levy is made very high. The footage of Indian feature films released in each year in this country is roughly three lakhs and though the footage of foreign films would also approximate to this figure, their earning capacity is less than 10 per cent. of the total. No surcharge on this footage can provide funds on the required scale without becoming an intolerable burden to the industry. The suggestion that the finance should come from the consumers themselves either in the form of a surcharge on the tickets or from a share in the entertainment tax appears to be a possible means of securing some of the finance on the scale required.

305. As regards the terms on which advances should be made to producers, all the witnesses who appeared before us, whether from the production or distribution sectors of the industry or from outside, have agreed that in each case the details of the proposal including the full shooting script, lyrics, particulars of the cast, etc., should be scrutinised by a body of experts, the suggestion generally being that such a body should be attached to the Film Finance Corporation. As we have already mentioned, we consider the establishment of a Production Code Administration an indispensable condition for the future progress of the industry and we feel that instead of establishing a separate body for the purposes of advising it the Finance Corporation should take advice from its representative attached to the Production Code Administration.

306. Another suggestion is that the producer should also be able to find a distributor to underwrite the loan. We do not consider that this would help the working of the Corporation. It would, in all probability, extend the present practice of making films fit in with the pre-conceived notions of the distributors. The distribution possibilities of the film, however, would have to be examined before a loan is made.

307. It has been suggested by some witnesses that the producer should himself contribute a large part of the total estimated cost of the film. This, we agree, is a very necessary precaution, and it

might be thought prudent to require that at least one-fourth of the budget should be contributed by the producer. Such a rule would, no doubt, place difficulties in the way of a few deserving producers who might have nothing more to offer except a very good story with a reasonable prospect of success. We feel, however, that it is essential that the whole scheme should not merely be workable in the immediate future but should continue to work for a long period in order to help the industry find its own feet, and, for this reason, it would be necessary to insist that there should be no exception to the rule that the producer should find one fourth of the capital required. At the time an application is made, satisfactory evidence that the applicant can find this amount on his own, should be furnished, and the amount should be deposited with the Corporation at the time the application is granted. The amount should be withdrawn only when found necessary after the Corporation is satisfied that the expenditure of its advance has been satisfactorily accounted for. The amount of unaccounted advances should not exceed the deposit.

**308. Distribution of films.**—All stories accepted by the Corporation for financing would have to be made available to distributors for examination, and when the picture is complete, they should be permitted to make their bids for the distribution rights. The negotiations with the distributors should be carried on by the producer under the supervision and subject to the approval of the Corporation. We feel that such a system of competitive bidding is likely to place the producer and the Corporation in a better bargaining position, and enable them to secure more favourable terms. These terms should specify that the entire amount of the loan from the Corporation should be repaid to them as soon as the completed copies are delivered to the distributor, and the competitive bidding should be with regard to the other conditions, i.e., repayment of the 25 per cent. of the capital invested by the producer and the sharing of the profits between the producer and the distributor.

**309. Financing distribution.**—Many of the suggestions placed before the Committee were to the effect that the lending resources of the Finance Corporation should amount to Rs. 5 crores. We believe that the reasons for suggesting this comparatively high figure are (a) the fact that at present production is extremely slow and a much larger amount of capital is required than would be strictly necessary, and (b) the apparent desire of some producers that they should be more or less in a position to retain the ownership of the pictures till they have recovered their investment and a substantial profit thereon. As regards the first reason, we cannot sympathise with the demands for capital which are based on the assumption that no improvement is possible on current production methods. As for the latter, we are aware that under present conditions, the producer is able to get a higher return from his pictures, if he has sufficient capital to keep himself going in business while his pictures are exhibited and his investment is returned to him. But if each producer is to be able to retain entire rights in his pictures till it is fully exploited, the requirements of capital would be very much higher than if distribution is pooled and handled by a different sector of the industry. This is because of the larger number of production units in the country. If, ultimately, the bulk of the production is handled by a reasonable number of major units in the

industry, the production and distribution of films can be combined, but for the present, they will have to be kept separate if our capital resources are not to be strained.

310. The point would, perhaps, be clearer if we take a typical case of present day producer, who turns out one film a year. When the Finance Corporation is functioning, he would need, for starting on an average feature film, Rs. 80,000 of his own. The Corporation will advance him a further Rs. 2,40,000 to enable him complete the picture. If he finishes the picture to schedule, he will get back his investment as soon as the film is turned over to the distributors and he will be able to complete another film in the same year if he wishes. If his own resources extend to Rs. 1,60,000, it would be possible for him to complete the negotiations with the Corporation for his second film even before the first film is complete, and keep on with his production activities viewing it from the point of the Finance Corporation. If they set apart Rs. 4,80,000 for financing this producer, they will get back from the distributors the advance on his first production before his third production is due to go on the floor.

311. The position will be quite different if each producer has to be financed until his investment on the first picture is fully recovered. In the circumstances prevailing to-day, the returns from a film cover the cost in about 24 months. During this period, a producer should be able to turn out at least six more films. The capital required to cover this would be, therefore, six times Rs. 80,000 or Rs. 4,80,000 in the hands of the producer and six times Rs. 2,40,000 or Rs. 14,40,000 to be advanced by the Corporation.

312. If, on the other hand, the distribution is handled by a separate concern, which distributes not merely the pictures of this producer but of a number of other producers also, the capital required for distribution will be less than Rs. 8 lakhs. This figure has been arrived at on the following table of recoveries which would be more in accordance with current experience.

Period	Recovery	Residual Value
1st 4 months	Nil	100%
2nd "	10% per month	60%
3rd "	6% " "	36%
4th "	3% " "	24%
5th "	2% " "	16%
6th "	2% " "	8%
7th "	2% " "	Nil

313. The total capital required would not in this case be six times the cost of each film but less than  $2\frac{1}{2}$  times.

314. It would, of course, be possible for the producer also to manage with this proportion of capital if he is turning out films on the scale that we have indicated earlier as economical, i.e., six films per year, each completed within four months of commencement, and released within four months thereafter, and at least two in production at a time. Unfortunately, there is not even one producer in India who operates regularly on this scale at present, and the largest output from any producer during 1948 was only six films. The capital required for financing distribution, would therefore be somewhere between the maximum of the value of two years' output and a minimum of  $2\frac{1}{2}$  times the cost of a single picture.

315. The Finance Corporation would have to make fresh advances to the same or other producers, even while the films are being screened and their revenues are coming in. This would imply, however, that the capital of the Finance Corporation should be not two crores of rupees indicated earlier as the amount required for financing production, but  $2\frac{1}{2}$  times that figure, or five crores of rupees as estimated by the industry. It would also imply that since most producers have little collateral security to offer, the Corporation would be shouldering the risks of loss, which under the previous proposal would have been taken over by distributors, or more correctly speaking, the Corporation would be carrying at any one moment, the market risks on  $2\frac{1}{2}$  times as many pictures if it finances distribution also as if it finances production only.

316. We do not consider it feasible to raise a fund of five crores of rupees at the present juncture to finance the film industry. Further, we feel that until the production industry has been rationalised and the Corporation has had working experience covering a number of years both with regard to the producers themselves and the films they turn out, it would not be advisable for them to extend the scope of their operations to the field of distribution.

317. It is not merely on these grounds that we have recommended the financing of individual production rather than the financing of producers. The main argument in favour of providing more finance to producers and thus enabling them to hold on to their pictures till they earn substantial profits is based on the present system. The producer without capital has often to mortgage the picture before it is completed, or even otherwise to sell it on any terms he can get in order to be able to get back the money that he has borrowed to put into the picture. Under the scheme proposed by us, once the Corporation has accepted a producer's application for a loan, he would have no further financial worries about completing it, and he would have the assistance and backing of the Corporation in negotiating the terms of distribution.

318. The success of the scheme requires that distributors should come forward in sufficient numbers to reimburse the Corporation for the amounts advanced and the producer for the capital he has put into the production, and to undertake the distribution of films on terms which would leave the producer a decent return if the film is successful. We feel that if the distributors can make their working expenses plus 10 per cent. on their earnings, it would provide a very good return on the capital that they invest. When they realise that

they are safeguarded against all the risks of defaulting producers and delayed productions which they would encounter if they were to finance the production directly, that they get completed pictures with no other mortgages or claims, that the pictures themselves have been made according to detailed plans and to carefully scrutinised budget with no padding anywhere, we are sure that they will not hesitate to take up the pictures. The additional fact that overall output will also be regulated according to release facilities should rid them of any further hesitancy.

319. We are prepared, however, to grant that for the future, we should aim at an arrangement which would permit the financing of each producer rather than the financing of individual productions. Before such an arrangement can be brought into existence, it is essential that the producers who expect such long-term financing should plan their activities on a larger scale in order to (1) reduce their working costs and (2) to spread the inevitable market risks over a wider variety of pictures. The Corporation should also have a much larger fund at its disposal. We expect that the full rationalisation of the industry would take a period of five years, but that in each year there would be four or five more producers whose operations are on a sufficiently large and stable basis to permit of continued aid from the Corporation. We have no doubt that with the successful completion of each year by the Corporation and the building up of their resources by the producers themselves, the whole industry would secure increasing prosperity as a result of financial security and that would lead to all-round expansion and improvement. This would automatically create a demand for more capital which could be met under a process of automatic adjustment and growth.

320. To summarise, the scheme outlined above is as follows:

- (1) A Finance Corporation would require initial capital of one crore of rupees; the resources should be increased by borrowing according to expanding market, financial stability and security, industrial efficiency and scope of operations.
- (2) A reasonable share of the capital of the Corporation is to be provided by Government, and the balance to be contributed from Entertainment Tax revenues and by public subscription.
- (3) Funds are to be advanced to producers in respect of individual productions the plans for which have been accepted by a Production Code Administration in which the Corporation will also be represented; the advances are not to exceed three-fourth of the approved budget for each picture, the balance being found by the producer, and the picture to be completed within the scheduled time.
- (4) After completion of the picture, exploitation rights in it are to be transferred to one or more distributors on terms which ensure that (a) the Corporation's advances are repaid immediately; (b) the producer's investment remains a first charge on the net revenues; (c) additional revenues are shared between the producer and the distributor.

L. B. S. Narain & Associates  
 of Administration, Mussoorie A/c  
 Acc. No. 19-8161

- (c) It is a prerequisite of the successful working of the Corporation that the industry should be organised and worked with business-like efficiency and existing defects and wastages should be eliminated. It would also be essential to have a suitable machinery for the prescrutiny of pictures and supervision of production on the lines of the American Production Code.

321. We anticipate that there would be some degree of disappointment among producers if they realise the practical implications of the suggestions for a Finance Corporation, namely, that (a) their pictures will have to find a distributor immediately they have been censored, and that the Corporation will recover from the distributor an advance equal to the amount they advanced for production, and (b) that they can obtain an advance from the Corporation for a second picture only if their first picture has found a buyer, and (c) that the Corporation will not prove an unending source of finance and will regulate their advances according to the rate of returns. We, however, see no escape from this that, if the scheme is to work, producers should make their own contribution and share their own legitimate burden, the risks should be reduced to the minimum, and the Corporation should operate with business-like efficiency. We have no doubt that it is only on these lines that the Corporation can create among producers that spirit of self and mutual help and ensure a degree of initiative and freedom which are necessary for the welfare and prosperity of the industry and producers alike.

322. **Cost of publicity.**—We have discussed in another Chapter the methods adopted by film producers and distributors for publicising their products and we are now concerned only with the cost of publicity and the extent to which the needs of publicity affect the whole industry.

323. From the information available to us, we find that expenditure on publicity amounts to an additional cost of 15 per cent. to 25 per cent. on the cost of the film itself. Like the budget for production, the budget for publicity is also drawn up primarily with an eye on the size of the audience that it is hoped to attract. Owing to the large number of films that are at present competing for the patronage of the public and the increasing tendency among the public to pick and choose their entertainment, expenditure on publicity has been growing of late, particularly in Bombay and Madras. Certain producers who are alarmed by the mounting costs of publicity sponsored a movement for voluntary restriction of publicity budgets. This was taken up both at Calcutta and at Bombay by the B.M.P.A. and the IMPPA, but because of conflicting interests as well as the fundamental difference of opinion, the schemes have had to be dropped.

324. In a field in which free enterprise should be encouraged, there can be no objection to competitive selling. It is the right of every one to put forth the maximum effort to get his products accepted by the public. Some have argued that unrestricted publicity helps the larger firms since they have the financial resources for extensive press campaign. This is no doubt true; but it is also true that the larger firms have also the resources to produce spectacular films with the most popular stars. No one argues that this state

of affairs places too much power in the hands of the financially stronger producers. Moreover, it seems to us quite natural that those who have staked more on an individual picture should be ready to spend larger sums on publicity in order to safeguard their stake. We are doubtful therefore, of the practicability of any measure which tends to restrict expenditure on this aspect of activities while leaving others unrestricted.

**325. Desirability of gradual reduction of costs.**—We feel, however, that the expenditure on publicity bears at present too high a proportion to the over-all cost of the picture. "Selling costs" tend to be high in those economic systems where the output of each individual is very much greater than his needs, and a considerable section of the population can be engaged in the non-productive activity of competitive selling, as for example in the U.S.A. We doubt, however, whether such aggressive publicity can be justified in a country like ours.

**326. Any trade recession gives rise to two contradictory methods of fighting it.** One school believes in cutting down marginal expenditure and in building up stability. The other school believes that aggressive publicity methods are the only means of carrying the industry through any depression. It seems certain that the film industry would shortly be faced with a critical situation brought about by shrinkage of spending power, which cannot be overcome even by large-scale expansion of exhibition facilities. We would suggest that the industry should adopt the strictest economy in order to help it through this difficult situation, and the item on which control should be exercised most vigorously is publicity expenditure.

**327. Taxation.**—Protests against the "crushing burden of taxation" form the constant refrain of the film industry, and the statement is generally made and widely believed that the financial stability and prosperity of the industry are directly dependent on the extent to which it can obtain relief from taxation. The effect of taxation on various branches of the industry could be regarded as cumulative, but there are certain taxes whose incidence and burden are directly felt by specific sectors of the industry. The producers, for instance, are aggrieved by the prevailing method of assessment for income-tax of the revenue derived by them from films. For purposes of taxation, the income-tax authorities have, since 1937, adopted a basis for valuing films, which is now criticised by the industry as arbitrary and inequitable. The revenue-earning life of a film is assumed by the authorities to be three years, and on that assumption, the income-tax authorities allow a deduction of 60, 25 and 15 per cent. of the cost of the film during the first, second and third years of its exploitation respectively. On the basis of this calculation, the residual value of a film is assessed at 40 per cent. of its original cost at the end of the first year of circulation, at 15 per cent. at the end of the second year, the value being extinguished completely at the end of the third year. If, for instance, a film has cost Rs. 3 lakhs to produce and has earned Rs. 2 lakhs at the end of the first year of its exploitation, the authorities write-off 60 per cent. of the cost of production, that is Rs. 1,80,000 and deducting this amount from the year's income of Rs. 2,00,000, the balance of Rs. 20,000 is taxed as net income from the picture. The producers contend that the rate at which the income-tax authorities permit the write-off process while, perhaps,

reasonable at the time when it was introduced, works out very inequitably. They say that in the case of all but a few pictures, most of the revenue is earned in the first year of showing, and there are very few cases where any revenue is earned in the third year. It is the view of the producers that a more reasonable method of amortisation should be fixed, and they have quoted a number of instances where tax had been assessed on anticipated profits which were never realised. In the case of producers who are continuously in business and have a regular turn-over of pictures, the loss might be set off in the books against earnings from other pictures and the necessary deductions made. But, as it is, the number of producers who have a continuing turn-over of pictures spread over a number of years is small, and the hardship caused by the present method is very real for the small producers who have just one picture in hand on the realisations of which depends their continuity in the business. The position was discussed by the Committee with representatives of the Ministry of Finance and the Central Board of Revenue. The official spokesmen agreed that the present method of valuation and amortisation might prove hard in individual cases of producers whose films did not make any profit, and that the question of issuing special instructions to cover cases meriting exceptional treatment was under consideration. Later in this chapter we have based our calculations regarding capital investment on a new basis of anticipated revenue, calculated from the information available to us.

328. It is the contention of the producers that the provision for depreciation of studio equipment now allowed by the income-tax authorities is not adequate. In view of the rapid advances that are being made daily in the technique of the film industry, equipment in studios is liable to the risk of obsolescence within a very short time. Moreover, much of the equipment used there is not of the sturdy type used for the manufacture of goods but of a fragile nature whose precision is likely to be spoiled after comparatively shorter use. There is, therefore, a case for re-examining the rates of depreciation allowed on such equipment.

329. Besides the demand for revision of the basis of income-tax assessment, the producers also ask for relief on the import duty on raw film, which is now charged at three pies per linear foot, and on levies made by States governments, such as sales tax on raw film, equipment, carbons, make-up materials, etc. The claim for concessional treatment is made on the basis that the film industry should be treated as a basic national activity providing an essential amenity of modern life. Even granting the validity of these claims for consideration, the point arises whether the film industry is taxed at a higher rate on its raw materials than other similar industries. Imported equipment for film production is generally assessed on the same basis as other capital equipment for industry. Raw film, which forms the bulk of the taxed material used by the industry, is not assessed at a higher rate than similar manufactured goods on which revenue duty is payable, such as chemicals or paper and pasteboard. In the case of chemicals the duty is in some cases a revenue duty and in other cases, protective. In all these cases, it must also be considered whether the duty or tax is really a substantial addition to the cost of the finished product. Taking the

breakdown of costs of the average picture, which we have discussed earlier in this Chapter, it would appear that the effect of these duties on the total cost is negligible.

330. Another fee which the producer directly pays the government is when a picture is seen by the Board of Censors for the grant of the release certificate. The fee now charged is generally five rupees per one thousand feet. This cannot be considered high in view of the fact that the work of censors is not a formality but involves patient and meticulous examination of every detail of the film, story, dialogue, music and general effect on the audience. With the centralisation of censorship, a demand which the industry has long been making, the industry has been relieved of the risk of having to pay fees to more than one Board, but the point arises whether the increase from Rs. 5 to Rs. 40 per reel is justified by the additional benefits to the industry or by the expansion of the administration.

331. At present no revenue cess is being levied on the output of this industry. Some years back, the question of a cess was taken up in connection with certain urgently needed measures for the assistance of the industry. The proposal was however dropped because it was hoped that the industry would by itself undertake these measures without Government having to intervene by collecting the cess and providing out of the funds the technical assistance needed. The subsequent years have however shown the inability of the industry to take the necessary steps for its own well-being.

332. Some of the witnesses who have appeared before the Committee have stressed two aspects of the matter. One is the well-known fact that most film artistes have only a short "screen" life during which they exploit their limited capital assets of voice, feature or form. These, they say, depreciate rapidly in a comparatively short period ranging from four to eight years, and the usual screen life of an artiste averages only five years. Earnings from the screen are, however, taxed like normal income from other professions in which the earning capacity of the individual is spread over 30 years or so. This, the artistes feel, is unfair since their revenue consists in part of earnings during the year and in the greater part of revenue more or less from the sale of their capital assets.

333. Another point which they have stressed is the deduction of expenses incurred in connection with their profession from their total earnings in each year. It is their contention that expenditure on coaches for training in diction, music or dancing are really professional expenses incurred in connection with the exercise of their calling just like expenditure on the employment of managers or running an office for their professional work of personal publicity. All these, they contend, should be considered legitimate professional expenditure which they should be permitted to deduct from their earnings before income-tax is assessed.

334. We have referred earlier to the distribution of income between the producer, distributor and exhibitor, and the suggestion that has been voiced, that if one sector of the industry profits more than the others, it should be encouraged or compelled to invest its surplus profits in the other sectors. Since the actual earning power is vested in exhibition, this suggestion really implies that exhibition

should be linked up with distribution and production. This is a matter in which we may benefit by the experience of other producing countries. In the U.S.A., the major producing concerns have recently been controlling their own exhibition facilities and we may infer that the profits of exhibition are being made available to the production side. But there the Department of Justice has been fighting a series of actions against these big combines culminating in a recent judgment of the Supreme Court which has ordered the producers to divest themselves of their controlling interest over exhibition to a very large extent. There has been considerable legal difficulty in sorting out the extent to which the producers have been controlling exhibition, and in consequence strangling the growth of independent producers, but it may be expected, that in course of time a divorce between production and exhibition would be satisfactorily achieved. In the U.K., some of the largest producers have been linked up with chains of theatres and recently when the slump came, it was the dominant voice of the exhibition sector which arrived at the decision to curtail production and depend on imported films for earning dividends. With these examples before us, we incline to the opinion that the present position in the Indian industry where even the largest producers have only a few theatres under their own direct control is ultimately likely to benefit the industry more than any vertical combine. While exhibition is the sustaining force in the industry, we feel that the creative activity of production should not be made directly dependent on the dictates of the commercial requirements of the exhibitor. With production independent, there is a much greater possibility of films being produced for their own intrinsic contents than if production were linked up with exhibition and inevitably became its hand-maid.

335. Nevertheless, we realise that in present conditions, the share of revenue that goes to exhibitors is out of proportion to their role in the industrial structure, and an insufficient proportion of this money, if at all, returns to the industry. Investments in new cinemas are ruled out or severely curtailed by the many restrictions on building activities. We have found from experience that an insignificant part of this revenue is spent on the improvement of or provision of additional amenities in existing cinemas.

## CHAPTER VI

### FILM DISTRIBUTION

**336. Emergence of distributor as a separate entity.**—Distribution as a distinct and separate unit in the set-up of film industry is a relatively recent development. When the Indian Cinematograph Committee reported in 1928, there were only 11 film distributing agencies, and they were all dealing in foreign films. The Committee found that the distribution of Indian films was in most cases undertaken by the producers themselves who negotiated directly with the exhibitors. The Committee noted that in such rare cases where Indian producers employed a distributing agency, the distributor himself had advanced money to the producer, and thus acquired sole exploitation rights over the picture. With the expansion of production activity and increase in the number of cinema houses, permanent as well as touring, and in view of the vast area to be served in this country, the distributor has come into his own as an intermediary between the producer and the exhibitor. He is today the medium through which the other two branches of the industry are connected and the supply and demand linked. In a number of cases, the distributor is not a mere renter of films. He directly finances production, and sometimes has ownership interests in theatres. In fact, in the financial scheme of the industry, the distributor has in some cases larger stakes than either the producer or the exhibitor. The growth of distribution as a separate business, and the important place it occupies in the industry may be gauged by the fact that, while there were 214 distributors in 1938, there were 887 in 1948—an increase of over 400 per cent. An indication of the reduction of business in the distribution of foreign films is available from the fact that while there were 27 distributors of foreign films in 1938, their number was only 10 in 1948.

**337. Indian distributors operate in different "circuits".** There are a few who have an all-India field for operation, with head offices in Bombay and branches in other cities, while many are confined to distinct regional areas. From the regional point of view, the Southern circuit, comprising Madras, Mysore, Hyderabad, Travancore and Cochin formed the largest single unit in 1948 accounting for 338 distributors out of an all Indian total of 887. This large number of distributors in the South is explained by the fact that out of about 2,200 cinemas in India, over 1,000, or nearly 35 per cent., are in the South. A comparative statement of the number of distributors in different regions and circuits on a decennial basis for 1928, 1938 and 1948 is given in Appendix XIX.

**338. Response to questionnaires.**—In order to ascertain at first hand the problems of distributors, the Committee sent out questionnaires to 600 individual distributors and organisations, and received replies from 38. Twentyfive Indian distributors were also orally examined by us during our visits to various centres of the film industry. It is, however, very much to be regretted that from the foreign distributors not even one representative was prepared to

come forward to present his views before the Committee. Although the business of foreign film distribution is dwindling, it is still by no means inconsiderable, as foreign films cater to large numbers of educated film-goers in cities and towns. From the figures made available by the Reserve Bank of India, during the financial year 1948-49, distributors and exhibitors of films of American origin collected about Rs. 80 lakhs by the screening of a total of 610 films and remitted home Rs. 30 lakhs.

**339. Organisation of distributors.**—Like the producers and exhibitors the distributors are organised into associations separately as well as jointly. The Indian Motion Picture Distributors Association established in Bombay in 1938 had a membership of 120 at the end of 1949. Of this 70 members were from Bombay City, while the rest were from other parts of the country. A notable activity of the IMPDA is the formulation and enforcement of the standard film renting contract, and settlement of disputes with exhibitors as well as producers in the working of the contract. Besides arbitration of disputes, the Association assists to a large extent in bringing about settlement of members' complaints regarding non-payment of outstandings and non-exhibition of contracted pictures before expiry of the contracts. In 1948 the Association dealt in all with 388 complaints. The South Indian Film Chamber and the Bengal Motion Picture Association have got separate sections for dealing with the problems of distribution. There are also some associations of film distributors in Bangalore, Hyderabad, Vijayawada, etc. Distributors of foreign films have a separate organisation called the Kine-matograph Renters' Society of India. One of the main functions of the Society is to protect its members in respect of infringements of titles, trade marks, trade names and copyright of foreign films.

**340. Complaint against producers and exhibitors.**—As a middle man in the industry, the distributor depends for his profits directly on the number of films he handles, their pulling power at the box office and on the exhibition facilities available. Reasons of business expansion and stability have led him sometimes directly to take part in the activities of production as well as exhibition. The distributors in India are usually men who can command finance and seek remunerative investment and it is, therefore, easy for them to finance producers, or become producers themselves, when this promises a better return on the investment.

**341.** There are many consequences that arise from this dependence on finance from distributors in the case of a large number of producers. Many of the producers have told us that it is generally impossible for them to secure the interest of a distributor unless the picture features one or two well-known stars. This results in the producers running after a limited number of stars, and offering them engagements irrespective of the star's suitability for the particular story on hand, the producer's own view of the star's "box-office appeal" and quite often of the star's ability to find the time for undertaking one more picture. Latterly there has been an extension of this system so as to include prominent play-backs. The distributors who appeared before us generally disclaimed responsibility in this matter, and some of them have denied that they ever dictated the choice of stars in the case of pictures they financed, but they admitted that they would think twice before financing a picture with entirely unknown stars. Similarly it has been brought

to our notice that distributors make "suggestions" in regard to the story and sometimes about the songs and tunes. Considering the financial relations between producer and distributor, such "suggestions" are generally taken as mandatory by the producer. It is quite natural that the distributor should seek to safeguard his investment, and therefore suggests what in his view adds to the potential earning capacity of the film. Theoretically, too, the distributor, with his experience of the market, should be in a position to say what will draw the patrons. Unfortunately, in quite a number of cases, the distributor is not possessed of the necessary background for offering advice, and it is very often a case of the ignorant leading the unwise astray. Distributors appear to have been ultimately responsible for the temporary success of some "stars" who managed to secure on the strength of one "hit" a number of engagements which their merit failed to justify. They appear also to have been at least partly responsible for the establishment of certain "cycles" in film-making, resulting in the production of a dozen different variations on a theme long after the public has tired of it. We do not necessarily blame them for their mistakes, but would only express disapproval of their attitude, and the naive assumption that the ultimate success of a film can be assured by these methods or even safeguarded in this fashion.

342. What has been called the baneful influence of the distributor on the producer is not peculiar to this country, if this is any cause for satisfaction. Judging from reports, the U.K. has not been free from complaints of similar difficulties. There too, it has been the practice in the past to secure the backing of established distributors before seeking finance in the market, and even the Film Finance Corporation looks to the guarantee from the distributor. Stories of how plots have been mutilated or the whole conception of a film changed to please the distributor are therefore common there, and perhaps inevitable under this system.

343. The main complaint of the producers has not been so much about such interference with production, but about the terms on which financial assistance can be secured. It is admitted by both sides that the share of the revenues which reach the producer are far greater where he is able to retain all the exploitation rights in a picture, and the distributor merely acts as his agent for renting the film to exhibitors. At the other extreme we have the case of the producer without the necessary resources to complete a picture, who has to sign away practically all his rights to secure the necessary advance, and who can hope to recoup his own investment in the picture only after it has earned for the distributor a sum by far greater than the amount of the advance. As financier, the distributor charges interest on the amount he advances, and the rate of interest that can be charged is generally restricted by law. The arrangement therefore takes the form of securing to him a further sum, usually a heavy percentage on the advance, euphemistically called "royalty" which again has to be met from the earnings before they can be set off against the advance. On top of this, the distributor's share of what remains is often higher than the share of the producer, and even this sharing is done only after the distributor has deducted a further percentage as his working expenses. With the present state of the industry, where the bulk of the production work is undertaken by "independents" and new-comers at

that, who have no resources of their own and whose only qualification for entering the industry is their having been able to raise a few tens of thousands for the preliminary expenses, it seems inevitable that the distributor, who will have no recourse for recovering his advance if the picture flops, should seek to impose unconscionable terms on all those who seek his assistance. With the large proportion of failures that have been turned out in recent years, it is not surprising that what the distributor charges as insurance against failure is so high. If two pictures out of three turn out to be flops (a very modest estimate), the insurance premium is naturally round about 70%. It seems surprising however that not many of the producers or of the distributors either, seem to have fully realised that such a high percentage of failures is not inevitable, even in such a chancy business as the film industry, and that conditions could be improved for both parties, if only the unworthy could be kept out of the production sector. The blame for the present chaotic condition of film finance rests at least partly on the distributors who have not hesitated to treat the whole matter as a plain gamble and would quite as willingly finance an adventurer, if only the terms promised to be remunerative.

344. We must also examine the distributor-producer relations from the view point of the former. The distributor obtains a picture from the producer by one of the following arrangements: (1) Out-right purchase of the negative rights, or exploitation rights perpetually or for a specific period; (2) Functioning as an agent of the producer for a fixed commission, which normally varies between 10 and 20 per cent of the returns; (3) Paying an advance against the lease of exploitation rights and a commission on the proceeds; (4) offering a minimum guarantee to the producer against the lease of exploitation rights of a picture and a commission on the proceeds. The negative rights may be, and quite often are, retained by the producer himself. The distributors have complained that they find several difficulties in getting the prints or at least the negative of a picture even when they were prepared to get the copies printed on positive film supplied by them direct to laboratories on their own account. The Indian Motion Picture Distributors Association, in the course of a written memorandum submitted to us, stated that they were "painfully aware of cases in which the distributors have not been able to secure additional prints from their producers despite repeated requests for the last three years, with the result that the distributors have not been even able to realise their investments on such films for want of new copies".

345. The distributors have also complained that the transaction of blind purchase has more often than not caused them great financial loss, but for this they have to blame themselves. The tendency of gamble detracts from the business value of the cinema, and the distributors can themselves help directly in eliminating the evil. In our review of the financing of film production, we envisage the distributors being able to make rational bids for pictures in the nature of a forward contract with the full knowledge of the cast and story values before a picture has been completed. That is an arrangement which is fair and would be beneficial to the producer and the distributor alike.

346. From the evidence placed before us, it appears that the relationship of the distributor with the exhibitor bristles with more complications than even with the producer. The distributors

chances of quick realisation from any picture are governed by the release facilities available. It has been said that several pictures obtained from producers have to lie for a long time unexhibited because theatres are not available. The position is not so acute in cases where the distributors control a chain of theatres, but the problem impinges hard on those distributors who are just distributors without any direct part or lot in exhibition business. With the shortage of cinema houses on the one hand and increase of the quantity of films available for exhibition on the other, the distributor naturally supports the general demand of the industry for facilities to build more cinema houses. While in that direction lies his ultimate hope, he finds himself meantime at the mercy of the exhibitor, and his investment is locked up.

347. The distributors enter into a clear contract with exhibitors, which stipulates the terms and conditions of renting a picture and the duration of the lease. The distributor's share is either a minimum guarantee per week and or a percentage of the gross collections, the amount fixed varying with the bargaining position of either contracting party. In view of the paucity of theatres, the distributor is said to be at a disadvantage and has in consequence to offer several inducements, such as guaranteeing on his side a minimum return for the picture which he offers for exhibition, or a hold-over and protection. The hardship is said to be great in obtaining theatres for first release in Bombay. The distributors have alleged several breaches of agreement on the part of the exhibitors. These relate to non-payment of legitimate share amounts, unauthorised exhibition of films beyond the period contracted for, damage to prints caused by bad projection manipulation of daily collection and attendance figures, and others. The exhibitors on their side are equally vehement in declaring their innocence and blaming the distributor. It is not for us to sit in judgment on these charges and counter-charges, but as co-partners in a common business, the distributor and the exhibitor should together promote honest trade practices and dealings that are above reproach. Government cannot be expected to directly help them out of their predicament. While breaches of agreement can always be settled through a court of law, conciliation by mutual adjustment and co-operation should be preferred to protracted litigation which ultimately brings down the reputation of the industry as a whole.

348. **Export of Indian films.**—The export market for Indian films is an important source of revenue to the industry, and incidentally of foreign exchange. Such films may be of Indian origin or, even if of foreign manufacture, of Indian ownership. In the latter category may be included pictures released as originally purchased from foreign countries, as well as those in which the commentary or dialogue has been dubbed or sub-titles added in India to suit the particular markets served from India.

349. The main market abroad is, of course, Pakistan, and Indian exporters to this area are being put to considerable difficulties, particularly in the despatch of films and in the realisation of income earned in Pakistan. The question of exports to Pakistan is being taken up separately.

350. Other important export markets for Indian films are countries where there are large groups of Indians, such as Malaya, Indo-China, Siam, Burma, East Africa, South Africa, etc. Some Indian

films are shown occasionally to the nationals of Iraq, Iran, the Persian Gulf area and East Africa. These markets can possibly be developed if sufficient facilities are given to Indian film exporters. Distribution rights in a small number of foreign films are held by Indian firms as far as Middle Eastern countries are concerned, while in some cases, films are purchased outright by Indian firms. The distribution of such films of non-Indian origin would establish channels for the marketing of Indian films and also add to our invisible exports.

**351. Export of films to Pakistan.**—In the case of export to Pakistan, the main difficulty has been, of course, the failure to agree upon a standard rate of exchange between the Indian rupee and the Pakistani rupee and the consequent dislocation in the adjustment of trade accounts. We hope that with agreement reached on the question of exchange ratio, this difficulty would no longer operate and the traffic in films would be resumed and grow in volume. There are, however, other difficulties which have to be overcome before Indian films can circulate in Pakistan to an extent comparable with that existing before partition. The first is the growing desire on the part of Pakistani producers to secure a large share of their home market, a share to which the number and quality of the productions now turned out by them would not entitle them to. The Pakistani press has been carrying numerous reports of their producers trying to curtail imports and the protests of the exhibitors against such a curtailment which would seriously affect the efficient working of the exhibition industry in Pakistan. Another factor has been the question of the import duty. The normal import duty for exposed films brought into India is four annas per foot, while the corresponding import duty in Pakistan is only half an anna. This rate has been temporarily raised by an order of the Pakistan Government, but even then the duty there is much lower than the duty in India. This has led to a certain amount of agitation in Pakistan on the ground that India charges a much higher duty on Pakistani films than Pakistan charges on Indian films. This agitation has greatly disturbed the Indian producers who feel that their export market might be considerably affected thereby. The fact, of course, is that in both cases, in Pakistan as in India, all exposed films are charged for at the same rate of duty irrespective of the country of origin. In view of the very limited market in Pakistan consequent on the smaller number of cinemas, it is only logical that the import duty in Pakistan should be much lower than the corresponding duty in India which offers a much wider market. This difference in duty cannot, therefore, be cited as evidence of differential treatment in the two countries; nor should it on any reasonable grounds justify any action against Indian films in Pakistan. India which is a large-scale importer of exposed films from the U.S.A. and the U.K. cannot, in consideration of the revenues earned by these films in this country, charge a lower rate than it does at present; nor can there be any justification for according special treatment to films from Pakistan.

**352.** Another difficulty that is reported to have arisen is the levy by the Pakistan Government of a heavy penalty on all film imports. Witnesses have not been able to explain on what grounds this levy has been made, but one or two newspaper reports said that import licences are not generally granted for Indian films brought into

Pakistan, and that this is made a reason for the levy of a penalty on imports. This is a matter which can be settled only on inter-Governmental level and that too when the general trade relations with Pakistan are on, what may be called, a normal basis.

353. So far, we have dealt with the difficulties faced by Indian exporters of films due to Governmental restrictions or other trade restrictions. In our view, the small volume of export trade from India cannot be explained solely by the reasons so far quoted. Distributors generally have not taken the initiative in developing the markets abroad, and even in cases where we had built up some business before the war steps have not been taken in the last few years to recover the trade interrupted by the war. With growing improvements in the standard of Indian productions, it should be possible for the distributors to secure a much larger share in foreign markets than at present. This would apply not merely to areas like South East Asia or East Africa where a large number of people of Indian descent are settled, but also to other markets. The possibilities of producing export versions with insert titles in local languages or even complete dubbed versions should also be examined carefully and some enterprising producers should come forward with suitably edited versions of the films that have proved successful in India. With the growing cost of production and a definite limit on the possible earnings in this country, it is essential that in the interests of its betterment the industry should develop the export markets.

354. **Re-import of films:—Difficulties of customs regulations.**—Indian exporters in the past seem to have found difficulty in the re-import of film copies into India after they have been exhibited abroad. Apparently, customs duty is charged again on the copies returned to this country even where the films have been originally produced in India or where they had earlier been imported into India after payment of full customs duty, if more than three years have elapsed since the date of export. It will be realised that in some cases copies would not have served their full life abroad and the original exporters would be put to loss unless the copies are received back for further exploitation either in this country or in other markets. A copy can be projected successfully up to 400 times. It has been the experience of exporters that they are rarely able to secure more than 150 exhibitions within three years and even if the film is kept abroad for four years or more, they can be shown only 200 times. They feel that there is still some useful life left in the copy at the time of re-import. The rate of customs duty on exposed films is four annas per foot so that it works out to Rs. 2,750 for a picture of 11,000 ft. The cost of preparing a new copy of this size is less than Rs. 1,100. It would not, therefore, be economical for the original exporters to pay even a small fraction of the duty necessary to get it back into India. This difficulty would also arise if films sent back to India by the overseas exhibitors are auctioned by the customs authorities, because the original exporters would not pay duty afresh and take delivery of the copy. The purchasers in the auction may make improper use of the films that fall into their hands, earning revenue by showing such pictures in other areas where they have no right to show them. The result is that exporters in such cases have to pay the heavy import duty just to prevent the copy falling into wrong hands, even though the film is not worth to them a quarter of the amount of duty.

355. The time-limit for re-import of goods without payment of customs duty appears to be a statutory provision under Section 25 of the Sea Customs Act and as such, the Ministry of Finance (Revenue Division) find themselves unable to make a general relaxation in favour of films exported from India.

356. Another possibility of earning revenue abroad is by the manufacture of films specially for export. Countries like Ceylon and Burma not possessing a highly developed film industry do not have the facilities that India possesses for production of films, particularly educational films. India has a surplus productive capacity and personnel, and can undertake the shooting of film in these countries, with a story and background that would appeal to the nationals of these countries, get it processed in India, add commentary and music and export the copies. There are, however, several obstacles to the building up of such a trade on a regular basis. Firstly, import duty, will have to be paid on the entire footage of the film brought into the country, on the same basis as for "exposed film". It is usual to shoot from five to fifteen times the actual length used in the final copy and so far a documentary or educational picture of say 1,000 ft., it might be necessary to expose up to 15,000 ft. of film and all of it has to be imported into this country. This is only for the picture negative and, if sound or music have also to be recorded on location abroad, import duty will have to be paid on, perhaps, another 10,000 ft. After all that footage has been processed, edited and printed, the length of the film finally re-exported would be only 1,000 ft., but even on this footage, it would not be possible to obtain refund of the customs duty, as it is difficult to identify this completed reel with any of the scores of odd shots previously imported. Such difficulties have already arisen when some Indian producers tried production of films for exhibition abroad.

357. **How United Kingdom solved difficulty.**—In the United Kingdom, a solution was found for this problem by locating a bonded film laboratory close to an airport to which exposed film is taken directly on import into the country. The film is processed, edited, re-recorded and then the finished copies are exported from the bonded laboratory. Storage facilities are available for keeping shots which might later be needed for producing different versions or as library shots. Important film producers in India can usefully adopt this arrangement on a co-operative or joint basis, and we are sure facilities would be provided by the authorities when required.

358. Another difficulty is with regard to the export of cameras and recording equipment and their subsequent re-import back into the country. The present procedure seems rather cumbersome; and it should be possible to eliminate these difficulties without the risk of evasion of payment of all legitimate revenues. This facility would help the shooting on location abroad. In many cases, raw film may not be easily available in places abroad, and Indian producers would have to export raw film also along with cameras and equipment.

359. **Free export of unexposed film negative.**—The export of unexposed film negative for "bona fide" shooting work by Indian producers should be freely permitted by the authorities. The Government should also be prepared to utilise the diplomatic channels to secure every possible facility and assistance for Indian producers in

countries where they may plan production specially to suit such markets. This would help Indian producers not merely to undertake commissions on behalf of producers abroad, but also add to the value of their products for export.

### Import and distribution of foreign films

360. Volume of trade in foreign films.—The figures below indicate the footage and declared value of exposed cinematograph film imported into this country :—

<i>Year</i>	<i>Footage</i>	<i>Value in Rs.</i>
1928-29	10,792,341	19,81,911
1929-30	10,247,051	19,06,341
1930-31	10,179,699	19,50,495
1931-32	8,979,862	17,10,000
1932-33	9,501,023	19,10,051
1933-34	10,826,366	27,79,462
1934-35	9,026,731	24,88,818
1935-36	8,820,808	25,80,421
1936-37	9,407,888	24,89,887
1937-38	22,278,338	38,14,738
1938-39	26,034,479	37,69,305
1939-40	23,811,654	54,18,865
1940-41	18,367,301	59,43,253
1941-42	17,122,184	51,88,818
1942-43	6,922,624	18,06,961
1943-44	11,021,027	28,57,094
1944-45	11,230,559	33,83,448
1945-46	16,181,038	45,28,492
1946-47	15,115,292	24,59,826
1947-48	15,088,317	19,98,290
1948-49	12,391,060	31,52,042
1949-50	14,632,000	38,17,610

Commercial feature films, newsreels, and shorts account for the bulk of the import and the U.S.A. have the biggest share of the Indian markets contributing mainly features and shorts, while newsreels are imported from the U.K.

361. Distribution in India.—The import and distribution of foreign films in this country are handled almost exclusively by affiliate organizations established in India by the producers themselves. This arrangement covers the distribution of the products of the "majors" of Hollywood; in the case of a few independents and in the case of British productions, distribution is through Indian agents of the

producers. All these distributors are associated together in the Kinematograph Renters' Society which has ten members and maintains its headquarters at Bombay. Nine of the members handle U.S. productions and one handles British productions. Statistics of the imports of U.S. features and shorts are given below for the post-war years :—

	1946-47		1947-48		1948-49	
	No. of films imported from U.S.A.	Length (in 1000 ft.)	No. of films imported from U.S.A.	Length (in 1000 ft.)	No. of films imported from U.S.A.	Length (in 1000 ft.)
A.	12	167	39	558	21	252
B.	27	495	27	518	22	237
C.	37	382	83	913	73	589
D.	72-35 MM 63-16 MM	878 225	67-35 MM 34-16 MM	768 10	62-35 MM 30-16 MM	778 53
E.	89	869	78	894	110	1081
F.	161	1,554	234	1,774	116	1026
G.	89	868	115	1,319	60	679
H.	84	891	87	788	63	648
J.	57	620	83	663	73	564
<b>TOTAL</b>	<b>691</b>	<b>6,949</b>	<b>847</b>	<b>8,305</b>	<b>610</b>	<b>5,907</b>

362. We have made several requests individually to the producers and jointly to their society to intimate to us the terms on which they handle the distribution of these films. We regret, that we have not been able to obtain from them full details on the points we had raised, nor have we had any response to the invitations we had sent to some members to appear before us. We have however, been able to obtain particulars of the most usual form of contracts of distribution between foreign organizations and the offices in India. The Hollywood producers maintain on the east coast of the U.S.A., their own distribution organisations with whom the contracts are entered into by the organisations in India. The contract covers only the rights for the exploitation of the films within the area allotted to the office in India and sometimes reservations are made excluding "super-productions" from the scope of the contract. A certain number of copies would be supplied for distribution in India and in some cases, where it may be necessary to make additional copies,

there are special provisions about making the negative available and for estimating the cost of the additional copies. The exploitation rights of the Indian offices lapse usually at the end of three or five years from the date of the receipt of the picture in India. The New York offices bear the cost of making the copies and sending them to India and also bear the customs charges levied at Indian ports. Posters and publicity material are sent out from New York, and expenditure in India is usually confined to newspaper advertisements and similar local publicity. A certain proportion of the gross revenue in India is to be remitted to the New York offices and the expenses of the Indian office are to be met from the balance. This information is based partly on what the Kinematograph Renters' Society has furnished us and what we have been able to gather from other sources.

363. **Regulation of imports.**—At present the import of foreign films is nominally controlled by the fixing of a monetary ceiling to the value of such imports in each licensing period. When the anticipated expenditure on foreign currency is distributed over the requirements of various trades and industries, a certain amount is allocated for the import of films, and the value of import licences issued is set off against this allocation. The c.i.f. cost of imported films as shown in the statistics of import trade, ranges from two annas to four annas per foot. This figure, which is, perhaps, the amount for which the films have been insured in transit, would, no doubt, cover the cost of making the copies but would not include any appreciable proportion of the cost of producing the original. The assessment of customs duty has, for over fifteen years now, been made on a fixed tariff valuation per foot and at present it is a fixed duty of four annas per foot. Presumably, therefore, the Customs authorities would not concern themselves with the invoice value of the films imported. Since the Indian import offices are, in most cases, affiliates of the New York distribution offices, we were anxious to know whether any steps were being taken, or should be taken in future, to ascertain whether the value of the picture as declared in the licence had any relation to the production cost or to the anticipated realisations in this country. We were surprised when we were informed that no remittance is made against these invoices and the values entered in the invoice are purely nominal. In the circumstances, any control based on these values could not serve as a check on the scale of imports or on the liability incurred for remittances abroad. We are informed that under an arrangement approved by the Ministry of Commerce, distributors of foreign films in India are authorised to remit up to 70% of the gross revenue collected in the country.

364. **Revenue of foreign film importers.**—Figures of the revenue collections of the major importers of American films are given below along with figures of remittances in each of the post-war years. It will be noticed that the revenues are dropping very rapidly and that the remittances abroad are also correspondingly reduced. This is due to the changeover of a large number of cinemas from foreign pictures to Indian pictures. In the circumstances, the exhibition of foreign films is not very significant as far as competition with the Indian industry is concerned. The main point for consideration is the question of remittances abroad.

*All figures are given in thousands of Rs.*

	1946-47		1947-48		1948-49	
	Collections	Remittances	Collections	Remittances	Collections	Remittances
A.	1.14	83	9.72	7.85	2.71	1.11
B.	8.82	4.45	6.35	1.96	3.18	33
C.	9.48	5.34	9.02	5.18	7.28	3.37
D.	14.42	6.16	10.91	2.64	8.93	3.37
E.	20.17	2.99	11.84	3.32	10.59	..
F.	28.21	11.39	20.70	4.96	18.19	10.53
G.	18.71	11.64	12.38	3.95	9.10	3.64
H.	16.32	7.32	12.97	9.57	10.08	4.50
J.	16.52	4.66	12.45	3.22	10.63	3.65
	1,34.29	54.28	1,06.34	42.65	80.63	30.49

365. Since, however, there is no effective control at the time of importation regarding future currency remittances, and since the availability of foreign currency, particularly of dollars, is restricted, we feel that some effective check must be put on our commitments regarding future remittances. In order to be effective, any control must take into account not merely current imports but also the possibility of re-issue of films imported earlier and any arrangement entered into should include the provision of a ceiling on the amounts that can be remitted abroad out of earnings in this country.

366. In the United Kingdom where this problem is of much greater importance, an attempt was made some time back to fix a limit on the annual remittances. There was some opposition to this from the USA, and the Motion Pictures Association of America discontinued supplies to the United Kingdom for some time. This gave an artificial boost to the British production industry but affected the exhibition sector of the industry rather badly. Later, a fresh arrangement was negotiated, which meets to some extent the wishes of the American producers without exposing the British producers to the effect of unrestricted competition. The present arrangement contemplates in addition the expenditure in the U.K. of a certain proportion of local earnings on the production of pictures for home and export markets.

367. **Customs duty negligible.**—The next question for consideration is whether revenues earned by foreign producers are taxed in the same manner and to the same extent as the revenues earned by Indian producers and distributors. The present customs duty of four annas per foot, though it amounts to a very high percentage of the cost of making a copy, is negligible in comparison with the cost of producing the originals which, according to published statistics, averages about 60 dollars per foot in US and about six pounds sterling per foot in the U.K. There seems to be no possibility of arriving at a reliable basis for estimating the share contributed by India to the revenues of foreign producers in respect of any particular film and consequently of assessing its actual value to the exporter. But

Imports consist not of the copy itself but the privilege of using it to earn revenues, and this may suggest a means of estimating the "value" of the film for purposes of assessing customs duty. There is also the question of assessing income-tax on the earnings in this country. The point is whether the amount to be remitted abroad, should be treated as expenditure as far as the Indian office is concerned and as the revenue of the New York office for purposes of taxation, or whether the total net revenues in this country should be taxed as a whole leaving it to the two parties to decide their respective shares.

368. Suggestions have been made to the Committee that the entertainment tax levied on admission to theatres showing foreign pictures should be at a higher rate than at theatres showing Indian pictures, apparently on the lines of the distinction already being made in most States between different classes of entertainment. We are discussing this possibility later, in the section relating to entertainment tax. Another suggestion has been made for the levy of a cess on foreign films shown in this country, proceeds of which would be used for the advancement of Indian industry. This, too, is being discussed later.

### Film Distribution

369. **Taxation.**—To the chorus of protests from the industry generally against the burden of taxation, the distributor too contributes his voice. The basis for the assessment of income-tax and the amortisation and valuation of pictures, on the basis of 60, 25 and 15 per cent. of the costs, spread over a period of three years, has been objected to by the distributors also, and the arguments also proceed on the same lines as those of producers. These have already been dealt with by us in the Chapter on Production and need not, therefore, be repeated here. The distributors also have protested against the enhancement of entertainment tax, and argue that cheaper rates of admission, resulting in reduction in the tax, would benefit all sections of the industry. This is being examined under the head "Exhibition."

370. The distributor usually undertakes post-production publicity for pictures. While the cost is proportionately debited to the producer and the exhibitor as the case may be according to the terms of the contract, the distributor in the first instance directly bears all the expenditure and pays duties incidental to publicity. Some State Governments last year decided to impose a surcharge on newspaper advertisements. The press, as well as the Indian and Eastern Newspaper Society, protested against this levy on the ground that it would in most cases be shifted by the advertisers to the newspapers and would consequently decrease the advertisement revenue which is the mainstay of newspaper finances. The proposal was subsequently dropped. This relief does not seem to apply to film magazines and journals probably because they do not belong to the general newspaper organisation. Film journals have our sympathy in their claim that advertisements given to them by film distributors, producers or exhibitors should not be made to bear any exceptional additional levies and surcharges especially as the authorities have thought it wise not to impose this type of tax even on big and established newspapers.

371. Octroi duties and terminal taxes are paid by the distributors as and when a film is sent to any town for exhibition. These duties are usually levied on articles of consumption. A film is not a commodity directly consumed, and its utility is not exhausted at a single stage of screening. The same print is liable to be charged as many times as it enters a single town limit and by as many municipalities having theatres. The subjection of cinema films to the levy of octroi duty cannot be justified as the film clearly is a commodity in transit.

372. Distributors have also referred to cases where customs duties have to be paid by them on films in transit from one State to another. This hardship appears to have been felt particularly severely in Madhya Bharat and Saurashtra. But with the integration of these large number of small States and the evolution of a common administrative machinery and a uniform tax structure, these anomalies may be expected to be removed soon. These barriers to inter-State commerce should be eliminated.

373. Another tax payable by the distributor is on the storage of films. Specially licensed vaults and godowns are built by them for this purpose, and license fees are charged by the authorities. The licence fee amounts to as much as Rs. 350 for 6,000 lbs. of film. It should not be necessary to stress the axiom that in such cases the licence fee should not be exploited as a source of revenue; it should cover only the overhead charges on the issue of the licence. Considering that the issue of the licence does not make it incumbent on the authority to provide fire engines on the spot, install automatic fire alarms or provide other means for minimising the effect of a fire, the charges can only be termed iniquitous.

## CHAPTER VII

### FILM EXHIBITION

374. Exhibition occupies a pre-eminent place in the film industry, since production and distribution find their fulfilment only when the film is made available on the screen for audiences to see, enjoy and pay for. The box office returns, that is, the money earned by exhibition go to determine ultimately the success or failure of any film, and are an index to its popularity. The reputation of producers and of artists, as well as the prosperity of the business, in general, depends on the results obtained at the exhibition end. Although the converse also holds good, in the sense that the appeal of the film is decided by the star and production values generally, and the cause and effect are inter-related, it is exhibition that must be taken as the barometer indicating the climate of the industry as a whole.

375. As in the case of other aspects of film industry, accurate and up to date statistics are not available even in respect of the number of theatres in India. Cinemas are licenced by State officials and further Entertainment tax is levied on cinema tickets, by State Governments, but we have not been able to obtain statistics from them as to the number of cinema houses. Newsreels and documentaries produced by the Films Division of the Government of India are being distributed direct to cinema houses in all parts of the country since July, 1949. On the basis of their figures, which may perhaps not be quite comprehensive, it has been possible to make an estimate of the number of theatres, both permanent and touring, and compare the totals with the figures made available from exhibitors' associations and trade journals. According to Films Division records, there were a total of 3,238 cinemas in India at the end of July, 1950. Of these, 2,394 were permanent cinemas and 844 touring. As against this, in 1928, there were only 275 cinemas, of which 241 were permanent and 34 touring. The figures for 1938 were 1,657—1,213 permanent, 79 seasonal and 365 touring. At the end of 1948, the total number of cinemas was 3003, made up of 2,095 permanent and 908 touring. Thus, in the course of twenty years, the number of theatres has increased more than ten-fold. Of these cinemas, not more than four to five per cent. show foreign pictures exclusively and they are to be found only in the larger cities. Some show an English picture for one show daily, while the other two or three shows are devoted to Indian language films.

376. It has not been possible to classify the theatres on the basis of the language of the films shown. The difficulty arises because there are no theatres which are earmarked for particular language films. Thus, in South India many picture houses often alternate between Tamil, Telugu and occasionally Kanarese or Malayalam pictures with Hindi pictures also finding place. In Bengal, pictures shown may be either in Hindi or Bengali, though the latter has a preponderance. In the Bombay area, Hindi films are generally shown, but there are also Marathi or

Gujarati films. The "approved" films released by the Films Division are available only in some of the above languages, and the preferences of the exhibitors in the middle of 1950 were as follows: English 108 Cinemas; Hindi 1,858; Tamil 674; Telugu 324; Bengali 255. A detailed statement showing the growth of cinemas on a decennial basis from 1928 to 1950, as well as their regional distribution is found in Appendix XVII.

377. Compared to the number of cinema theatres, the number of individual exhibitors is very high. This is because in this country there are not many exhibitors who control a chain of theatres spread over different places. A concern which has its head office in Bombay, and which is by far the largest single exhibition circuit, controls only some 35 cinema houses. According to the Handbook of the Indian Film Industry published by the Motion Picture Society of India (Bombay), there were, in 1949, only 35 circuits having under their management four or more theatres. There are also cases where producers and distributors themselves directly own or control chains of cinema houses.

378. Exhibitors as a rule do not always own the theatres. Several of them may do, but a large majority of them take the theatres on lease from building-owners who receive rents for the use of the theatre as for any other kind of housing. Exhibitors who are not owners of cinema houses, have been prone to shift the responsibility to owners whenever the question of bad condition of cinema houses is raised, while those who directly own the theatres, blame the government for having placed restrictions on the free availability of materials for reconditioning the premises.

379. The Cinematograph Exhibitors' Association of India is the largest organisation operating exclusively in the interests of exhibitors. It has a membership of 225 representing more than 400 cinemas and several prominent owners of circuit theatres all over India. The SIFCC and the BMPA have separate sections looking after exhibition interests. There are also smaller associations in Hyderabad, Hubli, Uttar Pradesh, Madhya Pradesh, Madras, Saurashtra etc. The Committee sent questionnaires to 2,000 exhibitors, individuals and associations, and written memoranda were received from 60.

The representation made by exhibitors in writing and in the course of their oral examination enumerated their grievances against distributors but mainly against the Government. In the course of their visits to various centres of film industry, the Committee orally examined 33 exhibitors. In their oral evidence, some exhibitors were, however, properly critical of conditions in the exhibition sector also.

380. From the point of view of the public, it is exhibition that counts first and foremost. The audiences are not aware of the conditions under which a film is produced and of the factors and agencies that are concerned with the whole process of bringing the film from the studio on to the screen. It is the picture as actually seen in the theatre that affects and influences the public. Good films can be "killed" by bad showmanship, which includes bad theatres. A deserving film which might otherwise escape popular attention can be "put over" by a capable exhibitor. The larger problems of the film in so far as it affects society as well as the utility of the movie as a medium of art, culture and education, arise out of exhibition.

381. Exhibition means the cinema house, and a cinema house means many things—projection, sound, seating arrangements, sanitary and hygienic conditions and safety from fires and accidents. The recreational and entertainment values of the film for the people are enhanced or diminished by the overall atmosphere of the theatre. While a good theatre with a picture of even average production values can enhance the feeling of relaxation for the film-goer, a bad theatre showing even the mightiest star-studded film, might prove tiring and leave the audience exhausted at the end of the show. The theatre is the show window where the products of the film industry will be ultimately judged by the public.

382. In the Chapter on Film and the State, we have dealt in detail with the various regulations that the authorities need enforce strictly in order that the theatre becomes a place of enjoyment and recreation. These regulations are incorporated in theatre licences and relate to seating, ventilation, sanitation, precautions against fire and other accidents, prevention of unhygienic practices like smoking and spitting, arrangements for parking vehicles, etc. We have noticed that variations exist in different States not only in regard to the regulations themselves but also in regard to their enforcement, and we have pointed out the defects now evident in both.

383. While it is the direct responsibility of the State to so regulate the conditions of places of public amusement and entertainment as to make them satisfactory and the exhibitors must admit this, they protested against rigidity in enforcement and have had their own explanations for not being able to conform to all the regulations. They say, for instance, that while the authorities are so scrupulous in enforcing all manner of regulations governing theatres, they do not at the same time think it proper to relax restrictions on the purchase of building materials or the supply of electricity. When the defect of bad projection is pointed out, the exhibitors again express their helplessness and say that Government must come to their aid by liberalising imports of projection room machinery and spare parts. The high price of carbons has been repeatedly brought to our notice by the exhibitors and they want these to be made available to them at moderate rates. When the lack of sanitary arrangements is mentioned, the exhibitors blame the municipal authorities for not giving them sufficient supply of water. The public are also blamed for want of hygienic sense and misuse of the theatres by indiscriminate eating and spitting. On the question of fire precautions, some exhibitors complained that the regulations are so elaborate that by complying with them, the theatre would virtually be turned into a fire station.

384. The position of the exhibitors of Indian pictures is particularly assailable when it is admitted as a fact that the general standard of picture houses showing foreign films is far better, and though it is not possible to prove by actual statistics, the returns of the foreign pictures are not by any means more than the takings from Indian pictures. In fact, Indian picture houses are usually crowded and in cities, at any rate, the admission rates for higher class seats is about the same for Indian as for foreign pictures. What has been possible in the case of a small group of theatres whose returns are in no way larger than their counterparts showing Indian pictures should be possible in the latter case also. The plea of the exhibitors has

been that the audiences that attend the showings of imported pictures are drawn from more educated classes and they do not dirty the cinemas in the way that audiences for Indian pictures do. The seats in picture houses which screen foreign pictures are priced at the same level as seats in the houses which show Indian films and in some cases the corresponding seats are slightly cheaper in the former category. It is not, therefore, a question of the economic strata from which the audience is drawn. Some witnesses have suggested that it is the existence of cleaner surroundings and better maintenance of the theatres which really puts the audience on its best behaviour. This appears to be more in accordance with facts and also psychologically sound. A man who would not hesitate to spit on a dirty floor would certainly show more restraint if the floor and walls were clean. We cannot see any justification for exhibitors denying good conditions in theatres. If it means more cost and additional outlay, it has to be provided for and the exhibitor must be happy to receive what is according to normal standards a reasonable return for his labour, enterprise and capital investment. In their eagerness to visit the cinema, which is now a common means of entertainment, the public have shown far too much patience, and suffer without demur a situation which reflects the indifference of the exhibitor to their feelings.

385. The average seating capacity of theatres in India is fairly high and in consequence the cost of operation should be lower than in other countries where smaller theatres are the rule, but even though the individual seating capacity of each theatre is high, the total seating capacity available in the majority of cities in the country is rather low compared with the population. It is possible that when all restrictions on the construction of new cinemas are removed, the natural course of adjustment between supply and demand would bring about an improvement in the position. In the examination of the regulations applied in various States, we have referred to the ban, sometimes indiscriminate, that has been imposed on the licensing of new cinemas. This, in our opinion, has caused some hardship to the industry. Equally important is the fact that it limits the avenues for comparatively harmless amusement that are open to the local population. It is quite true that when a new cinema is to be licensed, the licensing authority must take into consideration the suitability of the site. This consideration should be undertaken before the construction of the building is sanctioned. In this regard, there are really two conflicting factors to be kept in mind. When a number of cinemas are operating in a particular area, it is natural for one who proposes to build a new cinema to look for a site in the same area. People who seek amusement get into the habit of visiting a particular area, and if they find that one cinema is full or is offering something not to their taste, they would easily drift into a neighbouring cinema. On the other hand, in order to cover a sprawling city properly, particularly where public transport is not very efficient, prospective exhibitors should consider also the feasibility of locating the cinemas in the residential areas instead of in the shopping area as in the former case. The location of cinemas in the cities we have visited shows the effects of both these factors.

386. Apart from the permanent cinemas that we have discussed, there are over 800 touring cinemas concentrated mainly in the comparatively milder and rainless districts of the South. These cinemas

are housed very often in canvas tents and move about from place to place. The capital invested on such cinemas is low and they offer to the rural population at very low cost an amenity which they could not hope for if all theatres were to be of masonry construction. Moreover, by touring about in a district, these cinemas are able to find an audience during all the months of the year that they work which would not be the case if they were located permanently at any of the smaller towns on their itinerary. These cinemas, therefore, serve a very useful purpose which could not be achieved by any alternative means. Unfortunately, the restrictions placed on these cinemas in many of the States appear to be operating so harshly that there has been a large reduction in the number of such cinemas in operation. Nobody would quarrel with the ruling that such cinemas should not be located on land used for agriculture, but if the rule excludes all land that could be used for agriculture irrespective of the use to which it is being put to just at present, it would naturally make it impossible for the exhibitors to find any vacant land on which they could pitch their tent. Another restriction has been imposed on the migration of cinemas from one district to another. The administrative boundaries of revenue districts do not always have reference to easy transport, and confining cinemas to individual revenue districts may sometimes make their working uneconomical without serving any purposes of the State.

387. In between these two categories of cinemas come the temporary cinemas found in large numbers in the eastern part of the country. These do not move about as the touring cinemas do, and the word "temporary" really applies to the fact that their licences are not granted for the usual period of one year but for much shorter stretches. The guiding principle in these cases appears to be that if the licensing authority considers that the cinema does not conform to the regulations in the matter of amenities to the public or solidity of construction, he issues a short-term permit instead of the usual one. We can understand such a distinction being made if at the same time the exhibitor is called upon to improve the building and the renewal of the licence is made conditional upon such improvement. If, on the other hand, the short-term permits serve only as salves of the official conscience and the licence is renewed after some haggling at the end of each short period, we really cannot see what purpose is achieved.

388. Exhibitors secure films for screening at their theatres under contracts entered into with distributors who hold the rights of screening in the particular area. These contracts generally follow the standard form of contract devised by the IMPDA and generally provide for the distribution of the box office collections between the exhibitor and the distributor. The amount to be distributed is arrived at after deducting the entertainment tax collected on behalf of Government and also the rentals payable in respect of "approved" films compulsorily to be shown. Usually, the residual amount is divided equally between the exhibitor and the distributor, but there are many exceptions to this general rule. In the case of Indian pictures which are released for the second time or in the case of foreign pictures, the distributor's share is sometimes less than half. There are also cases where the producer or distributor who has made a name for the entertainment value of his pictures, is able to demand up to 60% of the net box office collections, and the percentages mentioned above are often subject to a sliding scale whereby

the distributor's share of the takings in the second or subsequent weeks is gradually reduced but it rarely falls below 40%. Such contracts on a percentage basis may generally be considered as quite equitable to both parties. Owing, however, to the exceptional conditions prevailing in certain areas, there are certain special contracts which have become quite common occurrences nowadays. In areas like Bombay City where there is a severe shortage of theatres and distributors compete with one another to find screening time for the productions on their shelves, it has been possible for theatre-owners to insist upon being paid very high sums as the weekly rental for their theatres irrespective of the money the picture may make. This development has occurred mainly in the war and post-war years and has been encouraged mainly by the ban on the construction of new theatres. It has also been reported to us that in some cases the distributor has been compelled to pay sums over and above the rental fixed in order to get the theatre at all, and that these sums paid as premia are not generally shown in the books of either party. Obviously, this is something which cannot be verified without laborious enquiry, but there seems to be sufficient basis for suspecting that such a state of affairs exists. It has been the plea of the distributors that the exhibitors should not be permitted to take advantage of their property holdings in the cities any more than other landlords are and that some restrictions should be placed on the amount of rental that could be charged. On the other hand, there have been complaints from exhibitors in smaller towns that distributors take advantage of the relative shortage of good pictures and the competition among cinema-owners to secure them for their own theatres. In such cases, the practice seems to be to secure from the exhibitor a minimum guarantee of revenue from that particular town and quite often, the contract provides that the exhibitor should deposit in advance with the distributor a fairly large sum of money as security for the fulfilment of the minimum guarantee. It has been reported to us that in many cases these advances and guarantees are taken even before the release of the picture and that the exhibitor is more or less committed blindly to the taking of a picture and to the guaranteeing of returns to the distributor long before he has an idea of how the picture is going to turn out. To us, this practice appears to be as undesirable as the practice of charging inordinate rentals for the theatres.

389. Another practice in the exhibition trade is the stipulation of hold-over figures. While a theatre may be booked to show a picture for a fairly long period, say, eight weeks, there is an understanding between the distributor and the exhibitor that if in any week the collections at the box office fall below an agreed figure, the picture should be immediately taken off the screen. Alternatively, the exhibitors insist upon what are known as house protection figures and when the share of the exhibitor falls below the amount agreed upon in this connection, the picture is taken off the screen and another released instead. It was the view of one of the leading producers that to some extent the fixing of high figures for hold-over really ensures the survival of the fittest among the productions and that in the context of limited screening facilities a high hold-over figure is as good an arrangement as any other for ensuring that pictures are taken off the screen as soon as they fail to draw a large audience. There is no doubt some validity in this argument, but it must not be forgotten that some pictures of undoubted merit fail to

draw good audiences in the first week or two and it is only after extensive word-of-mouth publicity from people who have seen it that crowds are really drawn to the theatre. The enforcement of high hold-over figures would mean that such pictures are withdrawn from the screen before they have had a chance of success. We believe that it has been the practice of certain producers or distributors who had full faith in their productions to pad the houses during the early and difficult weeks by buying up a large number of tickets and distributing them among their friends and acquaintances. The necessity for such an arrangement would, in our opinion, vitiate any advantages that high hold-over figures might have.

390. In order to ensure that the films handled by them should never lack exhibition facilities, it has been the practice of certain distributors and sometimes of certain producers too, to enter into long-term arrangements with the owners of theatres for the exclusive screening of their own releases. Though in India there do not exist large chains of theatres owned or controlled by a single firm or individual as in other countries, this practice of long-term contracts or understandings between distributors and exhibitors has really the effect of creating such chains more or less under the control of the distributor. It would appear that it is only because of the comparatively limited resources of the producers and distributors here that there are not more cases of theatres controlled from the distribution end. There are a few cases where theatre circuits engage also in the distribution trade and handle films not merely for their own houses but also for others. It is difficult to generalise from the few cases that have been brought to our notice but it would appear more satisfactory and in the interests of the trade as a whole if the functions of distribution and exhibition are kept quite separate.

### Employment in Cinemas

391. The people employed in cinemas fall roughly into two categories. On the one hand, we have the technical staff looking after the electrical installations, air-conditioning where it exists, and the projection equipment. On the other hand, we have the staff engaged on the issue of tickets, attendance on the audiences and general maintenance of the building and auditorium. Both categories of staff come today under the provisions of the Shops and Establishments Act in the various States.

392. In the case of the technical staff, the regulations in certain States require that the people in charge of the projection equipment should have received some technical training and obtained a certificate testifying to their knowledge. Judging, however, from the quality of the projection of sound at a number of cinemas that we have visited, it would appear that the standard of the test is not adequate and far from uniform in most of the States. There are a few institutions where training of a sort is given in the handling of cinema equipment but we have found great disparities in standards even in the areas where such institutions exist. In other cases, the only training that the operator seems to have received was a long period of apprenticeship on a lowly wage in the cinema itself.

393. In the case of the non-technical staff, great use seems to be made of part-time workers. People engaged in other occupations, mainly clerical workers, appear to be seeking and finding employment as part-time attendants at the box office or in the auditorium. The result of this practice has been that the box office is manned only for a short time before each show is due to commence and suitable facilities for advance bookings cannot be provided. Moreover, it would appear to be getting round the intention of the State when it prescribes the maximum number of hours for which a person can undertake employment under another. There is another factor in the matter of such employment which requires consideration. It has been the plea of certain exhibitors that since the box office attendant, for instance, is working only for a short time before the commencement of each show, there should be no objection if his total employment is spread over a longer period than that prescribed in the local Act.

394. **Projection quality.**—However well a film may have been photographed, however artistic it may be, the cinema-goer will be unable to derive any pleasure therefrom unless the projection apparatus at the cinemas is satisfactory. Similarly the best music and recording would fail in their purpose if the sound reproduction apparatus in the cinemas is not maintained in proper condition. The growing use of colour demands projectors of higher efficiency and greater illuminating power while the recent developments in sound recording make more exacting demands of the reproduction equipment. It has been the complaint of many producers that owing to the defects in the projection equipment, they are frequently compelled to produce copies suitable for out-of-date and inferior projectors. Such copies necessarily have to be of a lower technical merit than those prepared for theatres with greater range of reproduction. This handicap on the improvement of technical standards all round should, in our opinion, be removed. One well-known actor suggested that there should be a means of checking the cinema equipment periodically to see that it is of the requisite standard and is also kept in proper condition. Exhibitors to whom we put this question expressed their unwillingness to be subordinated to one more set of official inspectors whom they would have to satisfy or mollify. Importers of equipment should normally take up this question of maintaining in proper working condition the equipment that they supply but this does not appear to be a regular practice except in those rare cases where the equipment is supplied on a rental basis. The usual practice seems to be that, when the results achieved are not as good as in neighbouring theatres but have deteriorated to a point when the audience begins to complain, the theatre owner orders a set of new equipment to replace the old. The result of this practice is that before the change the technical achievements of the producer have been misrepresented on the screen for quite some time, and the final change is also a heavy drain on the purse of the theatre-owner. Periodical tests with proper test equipment should eliminate the former and reduce the occasions where the latter would be necessary.

395. Distributors have also complained about damage to copies resulting from their being run on projectors in poor condition. A leading Association of Distributors felt that the bulk of their work consisted in arbitrating between distributors and exhibitors in disputes about such damage. Considering that all raw film at present

has to be imported from abroad, any measures that would reduce damage to copies, whether at present the distributor is paying for that or the exhibitor, should be in the best interests of the country.

396. **Length of films.**—One of the most controversial issues in connection with films has been the question of what their length should be. We are discussing it in connection with exhibition because the present restrictions have their origin in the exhibition sector of the industry. Some time back, it was suggested on behalf of the Films Division of the Government of India that, if the length of feature films was restricted, it would provide screening time for compulsory showing of “approved” films, produced mainly by that Division. This suggestion was accepted by the Government of India and instructions were issued to all State Governments that this should be enforced by adding a clause in the licence issued to cinemas that only films of a length not exceeding 11,000 feet should be shown. There was some doubt about the validity of such a clause in the licence and also whether such a clause could have retrospective effect if added to a licence previously issued. As a different means of securing the same end, Censor Boards were thereupon instructed by the States Governments not to issue certificates to films exceeding the prescribed length unless prior sanction of the State Governments had been obtained in each case by the producer. All Part A States except Madras have adopted this restriction.

397. Dr. Mono Mohan Das put a question in the Constituent Assembly of India (Legislative) on the 12th December 1949 asking for information about the decision of the Government of India in this matter and their reasons for arriving at such a decision. The Hon’ble Minister of State for Information and Broadcasting replied that it had been decided that the length of feature films and trailers passed for exhibition should be restricted to a maximum of 11,000 feet and 400 feet respectively. The objects of the restriction, which he said the State Governments had already been asked to enforce, were stated to be (i) to effect economy in the consumption and consequently in the import of raw film and (ii) to reduce the cost of production of films and possibly improve the quality of the films. It was also mentioned that the time thus saved would be available for showing educational and informational shorts as different from feature films. In the supplementary questions that were put on the occasion the following points were raised :—

- (a) Whether this limit had been placed in order to save dollars and what the total length of film was which the Government hoped to save by the restriction;
- (b) whether Government had taken into consideration the recommendations of the South Indian Film Chamber on this subject;
- (c) whether the consumers’ “propensities” or “proclivities” had been taken into consideration, particularly in view of the fact that in Madras where there is a large number of cinemas both touring and stationary, the demand of the public is for films longer than 11,000 feet;
- (d) whether the industry itself had asked for this restriction;

- (e) whether Government had taken into consideration the fact that a large length of raw film is wasted in the production stage and that by a mere restriction on footage of films there could not be much saving in raw film;
- (f) whether the Film Enquiry Committee had been asked to examine this matter;
- (g) whether there was any need for Government to anticipate the recommendations of the Film Enquiry Committee; and
- (h) whether Government would stay the implementation of their decision until the report of the Committee is published.

398. Most of the witnesses who had appeared before the Committee had something to say on this matter. Several new points were also raised by them in addition to those raised on the floor of the Constituent Assembly of India (Legislative).

399. On the question of preference of the public, the evidence of exhibitors who were most directly in contact with public opinion was preponderatingly in favour of longer films. This applies not merely to Madras where, as had been pointed out on the floor of the House, the largest group of cinemas in the country are situated, but also to Bombay where the maximum number of films are produced. The opinion of a number of producers also, including many who have been known for the technical standard of their productions as well as for success at the box office, was that the limit prescribed by Government was too low and that, if any limit should be prescribed at all, it should be about 20% higher. The demand from Madras was, of course, for still longer pictures.

400. On the question of saving of raw film, the evidence merely tended to support what had been hinted at in the Constituent Assembly by Shri O. V. Alagesan that the amount of raw film used in the production of a picture is very large, and that the saving in the final length would not be productive of substantial economies, particularly when most of the film used in production is the expensive negative film and there is no restriction on the use of raw film in production. That the restriction has failed to have the effect of reducing the consumption of raw film is obvious from the figures of total consumption and of the number of films produced in each year quoted in Chapters VIII and V respectively. It was even contended in the evidence that the imposition of restriction would of itself lead to greater expenditure of raw film since, in order to achieve economies in the ultimate copy, some scenes would have to be taken several times over in different ways in order to get at the briefest possible presentation. As a means of cutting down the consumption of raw film, the restriction has proved ineffective.

401. On the possibility that the quality of films would be improved by the restriction, we naturally put a large number of questions to the witnesses. Their evidence appears to discount the possibility and, if at all, to imply that the restriction has had a detrimental effect on the quality. The argument both of producers and of widely read authors and playwrights has been that a certain amount of music is considered necessary for the success of a picture and that the restriction of length leaves place only for the music and crowds out the essentials of the story. It is no doubt true that a

number of long films that have been made in this country have proved to be boring, particularly to the more cultured sections of the audience, but looking also at the films that have been produced within the specified length, we are inclined to the view that the defects in all these cases could be ascribed more to the deficiencies of the story and of the producers rather than to the length of the pictures. Witnesses have quoted, in support of their plea for the removal of restrictions, instances of a number of outstanding productions of Hollywood and of England which exceed the limit fixed by the Government of India by a very considerable margin. This would not of course prove that long films are good, any more than the large number of recent flops prove that short films are worthless. The essential factor is, of course, the story and other elements that go into the picture, and the chances of a good combination of these do not in any way seem to be related to the length of the picture. As a measure for improving the quality of pictures, the restriction on length has not proved effective nor does it hold out any hope for the future.

402. A point which has been stressed by producers is that in India it is essential to provide, in each film, a certain variety of appeal which would ensure popularity with different sections of the audience. The result is that almost every picture produced in India contains not merely music and dances but also a few humorous episodes, some of brisk action and one or two incidents which provide some thrills for the audience. Granting that all these elements have to be put into the picture, it would seem inevitable that, if the total length be restricted, certain other factors such as dramatic unity and elegance of presentation would perhaps be impossible to achieve. The question, really, is whether with a restriction on the length it would be possible to produce films which would satisfy the people, and not merely the critics.

403. The solution that exhibitors in other countries have apparently arrived at in order to keep their houses full is to show two pictures at the same time. Usually they balance the two pictures so that one is a straight photoplay or sophisticated drama while the other is invariably a musical comedy or a "Western," and so on. The Indian producer and distributor evidently prefer the present practice of putting all the nine rasas into one picture. To those who have got used to the Western style of presentation, such mixtures would perhaps appear strange but it must not be forgotten that in this country the conventional plan for dramas contemplates such variety. Even in the case of U.S. and U.K. productions, the concession is generally made to the audience of enlivening the show by changing the tempo frequently and by introducing music or dances where convenient. If the reasons underlying the cut in length are to ensure unity and homogeneity in the production, we can only say that these cannot possibly be achieved by such a measure.

404. Restriction of the length in order to provide screening time for the educational films and shorts would appear laudable were it not for the fact that the Government itself is the major and almost sole producer of such films at present, which, in our view, deprives the measure of a great deal of its propriety. The essential point, however, is that there is no restriction on the total length of a show, and it is open to any exhibitor to show two pictures in each show. As long as the length of the show is left to the convenience of the

exhibitor and his patrons, there does not seem to be much force in the argument that reduction of the length of the feature picture makes screening time available for the exhibition of shorts.

405. It has been said to be the view of the Government that restriction on the length would effect a saving in production costs. This appears to imply a rather mechanistic approach to the whole problem of film production and an assumption that the cost of the film is proportionate to the length, an assumption which has not been supported either by the evidence of the producers or by statistics relating to past productions. We have discussed in Chapter V the basis of the producer's budget, where the length of the film plays no part of any significance.

406. It has been argued on behalf of some producers that films in the Indian languages, particularly in some of them, have necessarily to be of greater length than similar films in English. The argument has been that in cases where the dialogue is in the Indian languages, the time taken to delineate a particular story is much greater than in English and they have quoted as an example the fact that in the news bulletins of All India Radio an English script of 2,400 words can be announced in fifteen minutes but it is cut down by 15% to 30% before it is translated into Indian languages for announcing, because more could not be accommodated within the same period of time. There is also force in the argument that the people who see Indian pictures do not have the same homogeneity of background and the same depth of educational training which would enable them to grasp symbolic and stylised presentations as are permissible in an English film.

407. The conclusion is, therefore, forced upon us that restriction of the length of a picture, particularly to the figure now enforced in most of the States, unaccompanied by any measures for the improvement of the films, would fail to achieve either a rise in standards or a reduction in cost, that no effective reduction will be achieved in the consumption of raw film and that, if at all the restriction produces any effect, it would be to hamper the more imaginative and creative of the producers now in the country.

408. **Entertainment tax: Present tariffs.**—A large number of anomalies are created by the present method of assessing the tax on the basis of the net amount paid to the theatre-owner instead of on the gross amount paid by the public. The table below shows the amount that would fall to the share of the film industry if the tickets were sold for round sums ranging from 4 annas to Rs. 3:—

Price of tickets	Bombay	Bengal	Bihar	Madras	Delhi	Madhya Pradesh
Rs. A. P.	Rs. A. P.	Rs. A. P.	Rs. A. P.	Rs. A. P.	Rs. A. P.	Rs. A. P.
0-4-0	0-3-0	0-3-0	0-2-8	—	—	0-3-0
0-6-0	—	0-4-6	0-4-0	0-5-0	—	0-4-0
0-8-0	0-5-6	0-6-0	0-5-4	—	0-6-0	0-5-4
0-12-0	—	0-9-6	0-8-0	—	—	0-8-0
1-0-0	0-11-0	0-12-0	0-10-8	—	0-12-0	0-10-8

1	2	3	4	5	6	7
1-4-0	0-15-0	1-0-0	0-13-4	1-0-0	1-0-0	0-13-4
1-8-0	—	—	1-0-0	—	—	1-0-0
1-12-0	1-2-0	1-2-6	1-2-8	—	1-4-0	1-2-8
2-0-0	1-6-0	1-5-0	1-5-4	—	1-8-0	1-5-4
2-8-0	1-14-0	1-10-6	1-10-8	1-14-0	2-0-0	1-10-0
3-0-0	—	2-0-0	2-0-0	2-4-0	2-4-0	—

409. The blank spaces in the tabular statement indicate the anomalous cases where it would not be possible to allocate the share between Government and the industry. These anomalies arise out of the method of fixing the tax on a slab system based on the net share of the theatre. The tariff in the U.K. on which presumably the Indian tariffs are based, also gives rise to a large number of cases of what the British trade calls "impracticable" admission prices.

410. **Taxes and admission prices.**—The figures of tax collections from a luxury theatre in Bombay, which were made available to the Committee, are very illuminating. This theatre has a very large proportion of highly-priced seats. The total takings over a period of roughly one year amounted to Rs. 18,80,350 on which the tax was Rs. 4,73,133. The tax worked out, therefore, to an average of 25 per cent. on the box-office collections. From an examination of the Bombay tariff, it is obvious that the price of the tickets should have been fixed in each case at the maximum of each step, for otherwise the proportion of 3 to 1 between the shares of the theatres and the Government could not have been maintained. Irrespective of the economics of the theatre, the variety of seating provided and the class of clientele, the tickets have been priced at rates dictated by a tariff which has been framed for the whole State and could not have special suitability for any one of the cities or the localities in each city. The same practice is followed at every theatre in each State, prices being fixed according to taxation slabs. The result is that in many cases the exhibitor whose working costs have gone up, say by 20 per cent., is compelled to increase his charges by 50 per cent. in order to get the slight increase that he is entitled to.

411. For instance, under the present tariff, if a Bombay exhibitor wishes to raise his share of the admission price from 0-4-0 to 0-6-0 he will have to raise the price of the ticket from 0-5-0 to 0-8-6, and similarly at Delhi, an increase from 1-0-0 to 1-4-0 in the net value would mean an increase from 1-4-0 to 1-12-0 in the price of the ticket.

412. There are some local practices which vary from one area to another but which in the present circumstances have caused concern to the exhibitor. One of them is the issue of complimentary passes to distinguished visitors, to advertisers who exhibit slides in the cinemas, etc. The entertainment tax regulations in many of the States require that even in the case of these complimentary passes the tax on the class of ticket for which the passes are issued should be paid to the Government. In view of the nature of the persons to

whom such passes are issued, the burden of paying the tax falls on the exhibitor. In one or two States the Local Government have exempted a certain number of seats in each class of accommodation from the operation of this rule when complimentary tickets are issued; the exhibitor can issue complimentary passes up to this number without incurring tax liability. The conditions which the Local Governments have prescribed in such cases relating to the issue of passes include also the registration of the names of the people to whom the passes have been issued. Presumably it is the intention of the Local Governments to discourage the practice of issuing such passes to the employees of Government, particularly the police. To this extent, some exhibitors have welcomed these rules, while others complain that the procedure is irksome.

413. It has also been represented to us that cinema owners are very often asked to hold shows for the benefit of this or that charity and that such requests come either from the licensing authorities, i.e. the District Magistrates, or from the enforcement authorities, the police, making it almost impossible for them to refuse such requests. Their case has been that this practice arose during the war when such benefit shows were held more or less under compulsion in aid of war charities or the Provincial Governors' War Fund, and that even today the practice is being continued though not necessarily in aid of State-sponsored charities.

414. The most important aspects of exhibition in which there is considerable variation from one area to another is in the procedure for issuing tickets, particularly to the cheaper categories of seats. In a number of towns it has been the practice of the exhibitors to keep the box office closed till it is nearly time for the show. The reason for this has been ascribed to their desire to collect large crowds in front of the theatre in order to popularise the picture then running and also to enable them to employ part-time servants in the booking office who can turn up late for their duties. Whichever the reasons may be, there is no doubt that there are heavy crowds outside the cinemas when popular pictures are being shown resulting very often in disturbances to the peace. In certain cities, e.g., Bangalore, the police insist upon posting men outside the theatre because of this habit of collecting crowds, and the cost of the men detailed for such duty is recovered from the theatre owner in the form of a police tax. In Calcutta, traffic police are posted for special duty outside cinemas and the charges for these men are recovered from the exhibitors. In a few cities, proper arrangements have been made for the visitors to queue up at the box office to purchase tickets, but such arrangements do not exist at all the popular theatres. In Calcutta the complaint was made to us that in the absence of proper queueing arrangements at the theatre itself, the queue extends along the pavements blocking access to the houses and shops in the neighbourhood and causing considerable inconvenience to the public. Such difficulties are invariably due to the bad siting of the cinemas in small plots where the necessary space cannot be provided for the accumulated crowds.

415. The direct consequence of these difficulties in securing tickets has been the growth of black-marketing of tickets. People who could spare the necessary time to come early or who do not mind struggling through big crowds in order to secure tickets manage

to get hold of large numbers of tickets which they sell outside at an excess price to those who are not prepared to scramble for the tickets. Efforts have been made at some of the major cities to put down this evil. Attempts to restrict the number of tickets sold to any person have not always been successful even though some theatre owners went to the extent of stamping each person with a rubber stamp in indelible ink on the back of his hand when he bought ticket, in order to distinguish those who have already bought tickets. Even this practice has not been able to eliminate the evil.

416. It is no doubt true that the practice of such blackmarketing is prevalent in other countries also and measures to stamp it out have not been successful there either. This applies not merely to the seats in the cheaper classes which are not numbered but also to the more expensive seats which are numbered, and the practice is prevalent at sporting events, dramatic performances, etc. as well as in cinemas. Bombay has attempted police regulation of this matter by making it an offence to sell tickets otherwise than at licensed places. In Calcutta it is understood that the police have found themselves without the necessary powers and the Home Department is examining the possibility of legislation vesting powers in the police.

## CHAPTER VIII

### SUPPLY OF RAW MATERIALS AND EQUIPMENT

417. **Imports of raw film.**—The supply of raw film at reasonable prices and in adequate quantity is a basic requirement of the industry. Before the war, the supply was received on a competitive basis and manufacturers vied with one another in turning out a better product and in offering better technical aid to the user. While the annual consumption of raw film rose steadily from about 21 million feet in 1922-30 to over 74 million feet in 1938-39, the average price per foot dropped from Rs. .040 in 1928-29 to Rs. .034 in 1938-39, a drop of 15 per cent. (*vide* table below).

#### Imports of raw film

Year	Footage	U. K.	Germany	Belgium	U.S.A. and Canada	Italy and Japan	C. I. F. value
	Feet						Rs.
1929-30	21,500,579	23%	44%	26%	5%	2%	8,49,321
1930-31	28,309,211	17%	44%	20%	14%	5%	11,07,665
1931-32	23,346,043	14%	38%	23%	22%	3%	8,96,722
1932-33	25,579,887	23%	47%	16%	7%	7%	10,86,247
1933-34	36,917,201	21%	46%	16%	16%	1%	15,19,755
1934-35	60,101,131	33%	46%	9%	11%	1%	21,49,240
1935-36	60,669,534	45%	29%	12%	14%	—	21,02,262
1936-37	67,832,111	35%	34%	9%	19%	3%	23,73,399
1937-38	75,327,103	34%	38%	10%	15%	3%	25,44,444
1938-39	74,215,453	34%	37%	9 %	15%	3%	24,00,732

418. Supplies continued to come in fairly freely in 1939-40, though the elimination of Germany and Belgium from the list of sources led to some difficulty, making it necessary for U.S. and U.K. to step up deliveries. After Pearl Harbour it became increasingly difficult to obtain the quantities required, and in the meanwhile the needs of the Defence Services were growing.

419. An increasing quantity was needed also for propaganda films. Consequently, even though supplies were maintained at about the

same level as before the war (*vide* table below) the industry could secure only a part of their requirements.

Year	Footage (million feet)	U. K.	Germany	Belgium	U. S. A. and Canada	Japan and Italy	C. I. F. Value
							Rs.
1939-40	82,953,301	53%	20%	9%	12%	6%	31,02,565
1940-41	70,028,581	67%	—	1%	28%	4%	24,45,972
1941-42	92,510,295	71%	—	—	29%	—	38,82,513
1942-43	86,552,792	74%	—	—	26%	—	31,09,739
1943-44	78,723,529	64%	—	—	36%	—	29,79,799
1944-45	87,173,284	84%	—	—	16%	—	29,57,070
1945-46	80,893,563	67%	—	—	32%	—	29,05,438

420. **War-time restrictions and controls.**—In 1942, the necessity was obvious for taking all practicable measures to ensure economy and avoid wastage. As a first step, a notification was issued in May, 1942 (amended in August 1942) prohibiting, under the Defence of India Rules, the production or exhibition of any film exceeding 11,000 ft. in length, the production or exhibition of any trailer of a film exceeding 400 feet in length, and the exhibition of more than one trailer in any one show. No restriction was considered necessary on the number of prints produced. Still it was hoped that restriction of the length of feature films and trailers would lead to a reduction of at least 20 per cent. in the consumption of raw film. An "incidental advantage" expected from the restriction was the securing of time for the exhibition of war propaganda films.

421. By 1943, the supply position had deteriorated, and it was decided to control the distribution of raw film. A new order under the Defence of India Rules, issued in July, 1943, placed certain further restrictions on production and exhibition. The production of trailers was banned, the total length of each show was restricted to 14,500 ft., of which the main feature was to be not more than 11,000 ft., and war propaganda films of not less than 2,000 ft., were to be included. Another order introduced registration of sellers of raw film and licencing of users. Supplies could be obtained only against licences, and users had to submit returns showing the purpose for which the film was used.

422. The system of control gave rise to the familiar complaints of evasion. Reports came in of transactions which amounted to sale of licences, of undeclared stocks with producers and others which were being sold in the black market, of the lack of any check on the consumption returns, and of loopholes in the control order. Financing arrangements in the film industry were always so nebulous that it was not easy to distinguish between the addition of new partners as financiers and the almost total sale of all rights in the production licensed. The Civil Supplies Department had no outdoor staff to spare for checking the use of quantities allotted under licence or the resale of quantities saved out of the allotment. There was no

power to revoke a licence even if malpractices could be proved. It was decided to adopt measures for tightening controls and, at the same time, constitute a Film Advisory Committee, with which the industry was to be associated, to keep under review the working of the controls. This Committee functioned, in a fashion till June 1945, when it resigned.

423. **Post-war demand for more film.**—The control of the distribution of raw film ended shortly after the war, and the production of feature films doubled immediately in volume and continued to grow. The cinema-going habit had spread to a larger section of the population, helped undoubtedly by changing economic conditions and by the much larger urban population. More cinemas had also come into being in different parts of the country. The industry has been clamouring for larger supplies of raw film which the suppliers have been unable to meet and there were repeated complaints of profiteering. This has happened in spite of the fact that during the post-war years, imports of raw film have nearly doubled in quantity (vide table below).

#### Imports of raw film

Year	Footage	U. K.	Germany and USSR	Belgium	USA and Canada	Japan and Italy	Total value
	(feet)						Rs.
1946-47	128,622,819	76%	—	15%	9%	—	54,11,316
1947-48	174,200,351	49%	—	15%	34%	2%	79,96,320
1948-49	156,416,403	52%	4%	17%	23%	4%	76,96,416
1949-50	178,750,000	—	—	—	—	—	95,30,000

It will be noticed from the figures above that prices have been rising since the end of the war and the average at the end of the period is about 25 per cent. higher than at the beginning. The full effect of devaluation has not been reflected in these figures and the average cost is likely to be much higher in 1950-51. The quantity imported has also increased very much. There is no doubt that the number of films produced in this country has increased very largely in the post-war years. Published figures of annual production show an average of about 170 films in the years 1937 to 1941, which was gradually cut down to less than 100 in 1945. In the next year, with the cessation of controls, production shot up to 200 films, and subsequently has been maintained at about 280 per year. There has also been an increase in the number of cinemas in the country from about 1,300 in 1939 to nearly double that number in 1946 with a consequent increase in the number of copies required of each film. Moreover, cinemas which formerly used to exhibit foreign films were changing over to the exhibition of Indian films and this contributed to swell the demand for more copies of each film. Further, the published figures of production include only those films which have been released and takes no account of films on which work was discontinued before completion or of the films which, though completed, were not screened for various reasons. A substantial quantity of film appears to have been used for these infructuous productions.

424. The questionnaire issued by the Committee at the end of 1949 called for information regarding the requirements of the industry and the effect of the present methods of distribution. Answers to these particular questions were received only from a section of the industry and it was not possible to form a complete picture of the position. It was clear that shortage and profiteering existed, though there was no means of assessing the extent of the shortage or the methods by which speculators were able to obtain stocks. When the Committee visited different production centres for the purpose of taking oral evidence, it became evident that supplies were exceedingly short and that this shortage was causing considerable difficulty in production as well as adding to the costs. In the course of the session at Bombay during May, 1950, importers told the Committee that their factories were capable of supplying more and that the chief reason for the shortage was the delay in issuing import licences. They were convinced that if import of raw film was placed under Open General Licence, it would be possible for them to import adequate stocks.

425. By a notification dated 5th August, 1950 raw film, along with certain raw materials for other industries, was permitted to be imported under O.G.L. from soft currency areas upto 31st December, 1950. But in the meanwhile the stock position had become critical, and it became necessary to examine the extent to which this step would provide immediate relief, and the measures to be adopted for ensuring equitable distribution, and preventing supplies from getting into the hands of profiteers. Representatives from the associations of producers and distributors at Bombay, Madras and Calcutta as well as importers of the main makes of cinematograph film were therefore invited to meet the Film Enquiry Committee and the matter was fully discussed at Delhi on the 16th August.

426. **Requirements of the market.**—On the question of quantities required, opinion was more or less unanimous among the consumer associations that an average of 7.50,000 ft. of film (including picture negative, sound negative, positive, etc.) would be required for each picture and that market requirements should be estimated on the basis of 280 feature films being produced in the next year. The footage per picture has been arrived at by them on the following basis:—

	Feet
Negative	60,000
Sound	70,000
Positive (for rushes)	80,000
Positive (for 40 copies)	520,000
Miscellaneous	20,000
<b>Total</b>	<b>750,000</b>

On this basis, the production of 280 features per year would require a supply of 210 million ft. To this would have to be added the requirements of the Films Division which amount to about 15 million ft. as well as the requirements of the Defence Services. The representatives of the industry felt that a target of 240 million ft. may be aimed at. The importers are, however, doubtful whether the industry would be able to take up all this quantity.

**427. Availability from soft currency areas.**—In the present situation where the currencies of some manufacturing countries are relatively in much shorter supply than others, the supply position has necessarily to be examined with reference to this factor. According to the figures given by the importers, the U.K. would be able to export 160 million ft. to India, Eastern Germany another 60 million ft. and Belgium a further 60 million ft. These figures are considerably in excess of the actual imports during the current year, or even the expected imports during the last quarter of this year, when the imports would be under Open General Licence. The importers, however, say that the factories require notice, some months in advance, of the quantities required to be shipped and it is because of this that they have been unable to ship larger quantities during these three months.

428. It would seem that just as the consumer associations are inflating the figures of estimated demand, the importers also are inclined to be optimistic in the figures of estimated deliveries. But the number of cinemas in the country is increasing, however slowly, and obstacles in the way of touring cinemas are also being removed, and so there is the possibility of the industry consuming the estimated quantity of 240 million feet provided no restriction is placed on the use of raw film. On the other hand, unless production capacity is enlarged on a very large-scale both in the U.K. and on the continent, it seems doubtful whether the full quantity promised can be imported from this area. There is also the risk that supplies from Eastern Germany, which are subject to priority demands from Soviet Russia, may fall short of present expectations. In this connection, it may be mentioned that the U.K. Board of Trade have recently approached the industry for assistance in investigating the raw film requirements of the country. The manufacturers of raw film are reported to be unable to meet any increased demand, and in the circumstances, there is the possibility that the Board may have to reimpose war-time restrictions on the use of raw film.

**429. Import control.**—The importers are unanimously of the opinion that the delays that seem inevitable under any licensing system will lead to frequent periods of scarcity particularly in the case of a commodity like raw film which is made more or less to the importer's order. This periodical break in shipments arises because licences are issued only very shortly before the period for which they are valid (and sometimes after that particular period has commenced) while the manufacturers have to plan their production very much in advance if deliveries are to flow smoothly from the factory to the ports in India. If a licensing system is to be adopted, it is essential that all licences for the whole of a year should be granted before the end of October in the preceding year. There are however two important factors, (1) the limited manufacturing capacity and (2) the reluctance of importers to hold large stocks of such a highly perishable commodity, which preclude any possibility of large stocks being dumped on this market. There appears, therefore, to be no risk in keeping the item under Open General Licence, while there is the possibility of a slight benefit in that consumers would not be so inclined to hoard excessive quantities as at present, if they know that raw film can be imported under Open General Licence.

**430. Colour film.**—The figures of footage and costs given above refer to the usual black-and-white film, and colour film will have to be considered separately. It is not possible to compare directly the colour-processes and film offered by the different manufacturers as they are based on different principles and are to be used differently. The process that has appealed to Indian producers as suited to local requirements is the use of tri-colour monopack film that can be used in the usual black-and-white cameras and processed to make a three-colour picture. From this, additional three-colour copies are made by printing processes similar to those for black-and-white film.

**431.** It is difficult to estimate the quantity of colour film that is likely to be needed, as this would depend upon the success of the process, in the studios and laboratories, as well as on the extent of support from the public. In the U.S.A. and U.K., the use of colour film is at present confined to musicals, westerns and historical or "costume" pictures. Straight drama, thrillers and comedies, whose stories are laid in the world of today, where men and women dress and sometimes even behave like real men and women, are invariably filmed in black and white. This might lead to the inference that colour film finds its most useful application in pictures which make no pretence of realism. On the other hand one might argue also that the use of colour lends so much attraction to a film that with its aid even feeble stories such as are used for musicals and westerns can be successful at the box office. The real reason behind the limited use of colour appears to lie elsewhere. In the U.S.A., the only colour process available on a commercial basis till recently was Technicolor. The equipment needed for it and the method of making copies are not merely elaborate and costly, but was controlled as a tight monopoly, and studios that wished to use the process were compelled to submit to extremely severe terms. The position was so unsatisfactory that the U.S. Government was forced to take action under the Anti-trust Acts in order to make the process available at more reasonable rates and under less onerous conditions. The judgement of the Supreme Court in this matter was delivered only recently and it is too soon to say what effect this would have on the proportion of films in colour. On the other hand, the experience in Soviet Europe with the comparatively simpler and cheaper Agfa process has resulted in the decision to make 80 per cent. of the films in colour, as already mentioned. Colour, like sound, is part of the realism of presentation and it seems inevitable, with the development of the processes and improvement in emulsions, that ultimately all films would be made only in colour. A pointer in this direction is the experience in the substandard field for amateur use. Here, according to the evidence of the manufacturers, 80 per cent. of the film used is colour-film even though black-and-white film is cheaper, faster and easier to work with.

**432. Sources of supply.**—We may, therefore, expect that as Indian producers gain experience with the different colour processes on the Indian market, more and more films will be made in colour. The cost of raw film is a small fraction of overall production costs, and the comparatively higher cost of colour film is not by itself likely to act as a handicap. Tri-colour monopack films are manufactured in the soft currency areas with one factory in Belgium and the other in Eastern Germany. The output of the latter appears, however to have been earmarked for Soviet Russia which has decided to make

80 per cent. of its current output of films in colour, and no supplies are likely to be made to India or other countries. Trial lots of Belgian colour film are now being used by Indian producers and are reported to have yielded promising results.

433. In the case of black-and-white film, it is possible for the entire requirements of the country to be met from Western Europe and the U.K. unless there is some development which cuts off supplies from Eastern Germany. In that case, the deficit will have to be made up from North America. It would seem, however, advisable to provide immediately for the supply of colour film from the U.S.A. to supplement the sources in the soft currency area.

434. **Economy in consumption.**—Of the factors that have tended to increase the consumption of raw film, there are some which are welcome signs of the development of the industry. The increase in the number of cinemas as a whole, to nearly 3,250 in 1950 and the change-over of a larger number of them to Indian films provides a bigger market for the industry and also brings the cinema within the reach of a larger section of the population. The increase in the number of copies printed of each feature film reduces the time lag between investment on a film and recovery of the investment, and by speeding up the turnover of capital, it reduces the overall investment at any time, and consequently lessens the difficulty of securing capital for production. On the other hand, the waste of raw film on productions which never reach completion or which are never screened is something which the country can ill-afford, and particularly at present when all raw film has to be imported from abroad.

435. The question of avoiding wastage in production is examined elsewhere in this report and we have also made certain recommendations which will have the effect of keeping down this wastage. These recommendations are, however, in the nature of long-term measures and it would take time for their effect to be felt on the overall consumption. But it is essential that the industry should be helped to overcome the difficulties consequent on the present shortage. The direct effect of a hitch in raw film supplies is to increase the cost of production out of all proportion. Overhead charges are heavy and so is the cost of running or hiring a studio. Delay of a few days in the supply of raw film might increase the cost of a film by thousands of rupees, and this loss will be increased many times if, because of the preoccupation of leading artistes, the shooting of a scene cannot be fixed up immediately when raw film again becomes available. An indirect effect of this state of affairs is that the scope for profiteering is enormously increased. A producer does not hesitate to pay two or three times the regular price if he could only get film when he needs it badly. When supplies are limited, as at present, those who somehow manage to get hold of stocks find it extremely easy to re-sell at fancy prices. Production costs are already so high that the industry can ill-afford to let such conditions continue. We, therefore, consider it very necessary to ensure free supply of raw film to meet all the requirements of the industry.

436. **Foreign currency requirements.**—At current prices and in the proportions of negative and positive specified by the leading importers, the c.i.f. cost of 240 million ft. of film would amount to nearly Rs. 1½ crores. If consumption rises sufficiently to absorb all

the supplies promised by the importers, i.e., 280 million ft., the cost would be roughly 1½ crores of rupees c.i.f. There would not be any material difference in the total cost whether the film is imported from Western Europe and U.K. or from North America.

437. The amount of foreign currency required to finance the purchase of raw film will, however, be increased very greatly if colour is used on a large scale. The cost of colour film is three to five times as high as the cost of black-and-white film, and even if producers avoid wastage in production and are also content with a dozen copies of each film instead of the much larger number now produced, the cost of raw film per picture would be higher by about Rs. 40,000 per picture and the foreign currency requirements would go up at this rate according to the number of pictures produced in colour.

438. **Distribution of raw film.**—Except during the war when the distribution of raw film was controlled in the manner already described, there has not been any Government supervision exercised on the distribution of raw film by importers to various categories of consumers. Supplies since the termination of the war have been short owing to the large expansion of production in this country and to the control of imports and recently this shortage has been very pronounced. As a result, there have been many complaints that supplies are finding their way into the hands of profiteers, who re-sell them at excessive prices to producers or distributors in urgent need of raw film. We have, therefore, examined the necessity for any change in the present methods of distribution, in order to ensure that the limited supplies reach the users directly. The matter has been discussed fully both with the importers and with the consumers. While the former are prepared within limits, to adopt any method of distribution which will have the concurrence of the industry, the latter are opposed to any form of control unless exercised directly by the associations in the industry. While this should normally prove quite satisfactory, we are unable to ignore the trend of the answers received to our questionnaire from various producers regarding difficulties in securing supplies. These answers showed that while the bigger producers do not have any difficulty in securing supplies from the importers, it is invariably the smaller producers whose work is held up for lack of raw film and who are compelled to pay excessive prices in order to secure it. Further during the discussions, the associations frankly admitted that while they would like to exercise control over the importers of raw film, past experience has proved that they are powerless in enforcing any sort of control over their own members. Malpractices during the war and in the succeeding periods had in many cases been due to this fact that the associations of consumers have very little effective control on their own members. In the circumstances, we are doubtful whether the interest of the industry would best be served by entrusting the distribution of raw film to the associations. We have recommended earlier that for the present the import of raw film should be permitted in quantities adequate to meet current demands. If, however, it proves necessary later to restrict the amount of imports in any manner, we feel that controls will be essential and that until the industry is re-organised on a proper basis and is subject to the

effective supervision of a central body, control on the distribution of raw film will have to be exercised by persons independent of the industry.

**439. Categories of raw film consumers.**—The various classes of consumers who require supplies of raw film are as follows:—

1. Studios which produce on their own account and in their own name.
2. Studios which take up a share in pictures released under the producer's name.
3. Studios which rent facilities without taking any share in the production.
4. Independent producers.
5. Independent laboratories.
6. Distributors who handle releases on behalf of producers.
7. Distributors who have secured all rights in a picture.
8. Distributors of foreign pictures.
9. Retailers of raw stock, dealers in equipment or machinery.
10. Other categories of customers.

440. At the request of the consumers, we have obtained, from the importers, full particulars of the deliveries of raw film made by them since 1st January, 1950. These particulars have been circulated to the associations of consumers and it would appear from the comments received thereon that in recent months there have not been many cases of supplies which the associations consider unjustified or at least not many to which they are prepared to raise an objection. This would seem to imply that the policy of distribution adopted voluntarily by some importers for the allocation of supplies is quite satisfactory. To us it seems more likely that the associations are not strong enough to protest against excessive supplies drawn by influential members, and that any control to be exercised by them would not be very effective at present.

441. There is one aspect of distribution with which we are not quite satisfied. Some importers have been selling their stocks freely to studio-owners in excess of the quantities required for their own productions and also to laboratories in excess of the small quantities which they would require for making good any shortages caused by the defects in handling. While there could be no objection to such supplies being made at a time when stocks are freely available, there is the possibility that under present conditions of shortage those studio-owners and laboratories may be able to utilise the stocks as a lever to compel independent producers to utilise their services in preference to the services of others who might be able to offer better service or more favourable terms. Many consumers have complained that there have been cases of such pressure being brought upon them to choose a particular studio or laboratory because they could not obtain raw film otherwise. One studio-owner giving evidence at Bombay admitted that because he is in a position to supply raw stock, etc., he is able to ensure that his studio is fully booked up for productions for more than one shift per day. Complaints that certain laboratories are charging much higher rates for making copies merely

because they can provide the raw film required have also been made to the Committee. Two of the importers of raw film are indirectly connected with processing laboratories in Bombay and both of them have defended before the Committee their policy regarding supplies. The biggest firm of importers has no affiliations with either laboratories or studio-owners and their policy of allotting film to various categories of consumers, which had been worked out previously, in consultation with the consumers, has not given any room for complaint.

442. **Manufacture of raw film in India.**—Both during and after the war firstly on account of the scarcity of imports and secondly because of its post-war expansion, the industry has been complaining of the shortage of raw materials in general but raw films in particular. The witnesses from the industry have all stressed the only two available alternatives to deal with this scarcity—viz., more imports or manufacture of raw films in the country. In view of the tight foreign currency position, the former is out of the question; indeed we are not sure that having regard to the present quality and economic possibilities of a large number of pictures a substantial portion of India's hard-earned foreign currency resources is not being wasted. There then remains the second alternative and that is the one on which trade and industry have laid considerable stress. We have, therefore gone fully into the possibility of its manufacture locally. The present difficulties of foreign exchange have brought to the forefront the question of local manufacture of a number of articles, but among these raw film stands on a special footing. Like newsprint, it is the vehicle for one of the major media of mass communication, and the similarity extends further in that the total value of the final product, whether it be a feature film or a day's output of newspapers, is out all proportion to the cost of the vehicle. The importance of establishing the industry should not, therefore, be judged by the ultimate economy achieved by lower costs in India, which may be negligible, or even by the employment provided, which will be small compared to the cost of the product, or even by the saving in foreign currency, a factor which may lose its present significance. The importance lies in the independence which it will confer on the film industry, and the freedom from worry about supplies which are now liable to be cut off for any one of half a dozen reasons.

443. There is no doubt that the cinematograph film today is a highly technical product, involving several specialized processes and the difficulties in the way of turning out an acceptable article are numerous. The aspect has been stressed in the evidence placed before us by the representatives of foreign manufactures and of local consumers.

444. **Characteristics of raw film.**—Raw film used in the industry consists of several varieties, negative (for use in the camera), sound-recording, positive (for copies for exhibition), etc. The characteristic qualities of each variety lie in its (a) sensitivity, i.e., its ability to record images with varying amounts of light, and the range of light values over which it can usefully be employed; (b) contrast, i.e., the manner in which it distinguishes between varying degrees of light and shade, when processed by a particular method; (c) colour sensitivity, i.e. the manner in which differences in the colour of the

objects are reproduced, compared to how they look to the human eye; (d) resolving power, i.e., the ability of the film to record fine detail; (e) grain size, i.e. the size of the silver particles which make up the image. Negative film has high sensitivity, or speed, low contrast, good overall colour sensitivity, medium resolving power and comparatively rather coarse grain. Positive film has much lower sensitivity or speed, high contrast, and poor colour sensitivity except for blue and fine grain. Sound film is similar to positive film, and some of the newer emulsions have very high resolving power. The requirements of the industry are roughly 10 per cent. each of negative and sound to 80 per cent. positive.

**445. Safety base film.**—Till recently, all cinematograph film was made from cellulose nitrate, similar to the esters used for manufacturing gun-cotton and celluloid. This is highly inflammable and also deteriorates in storage. Fires are disastrous, whether originating from external causes or from breakdown on the film itself. Efforts were, therefore, directed to the preparation of film which would possess all the desirable qualities of cellulose nitrate film without its inflammability and these have recently proved successful. Film base of satisfactory quality is now being made from cellulose acetate and acetatebutyrate, and manufacturers in other countries have, therefore, planned to produce only such safety film in future. It is expected that after 1951, no more of the dangerous nitrate film will be manufactured. We have, therefore, considered only the manufacture of safety film.

**446. Recommendations of the panel on plastics.**—In 1946 the Government of India set up a Panel to examine the possibility of starting various plastic and celluloid industries in India, and the report of this Panel covered also the manufacture of raw film. Their recommendations were that Government should take the initiative and that a plant should be started with the collaboration of an established foreign manufacturer, since the techniques involved were highly specialized and were not known outside the half a dozen factories that supplied the whole world. The collaboration, they suggested, could be either on a partnership or a royalty basis. Indian technicians were to be trained abroad and the factory in India was to undertake manufacture in stages, starting first with the coating and finishing of film, then taking up the casting of film base with imported chemicals and finally starting the manufacture of the chemicals themselves. The planned output of the factory was to be 50 million sq. ft. of coated film, of which half was to be in the form of cinematograph film (approximately 200 million ft.) and the other half in the form of roll-film, process material, X-ray film, etc. The capital cost of the project was estimated at 3 crores of rupees.

**447. Stages of manufacture.**—The process of manufacture of raw film can be traced backwards to four stages:—

- (1) The finishing of the film (the continuous web of coated film to be slit into reels of the required width, perforated along the sides, marked and numbered for identification made into rolls of 1,000 ft. and packed into cans for handling);

- (2) The coating of the film base with a photo-sensitive emulsion (a suspension of a silver halide in gelatine to be coated as a thin uniform layer on the film base);
- (3) The manufacture of the film base; (conversion of the cellulose ester into a plastic, and "casting" in the form of tough transparent and continuous sheet, about 3½ ft. in width and thousands of yards in length);
- (4) The manufacture of chemicals required for making the film base; (cellulose ester, plasticizer, solvents, etc.).

448. **Foreign currency savings.**—In order to present an overall picture of the amount of foreign currency saved if the various stages of manufacture are undertaken in India, a table is given below of the manufacturing costs and raw materials that go into each stage. Such figures can only be approximate but they indicate the magnitude of work in each stage and the progress towards self-sufficiency that it represents. These figures are drawn from different proposals and estimates placed before the Committee.

<i>I. Finishing of film.</i>	
Manufacturing costs to be incurred in India.	10%
Materials to be provided from Indian sources.	Cans, cores, paper, etc.
Cost of such materials	2%
Overall saving in foreign currency.	12%
Raw material to be imported	coated film—
Cost of materials to be imported	88%
<i>II. Coating of film base</i>	
Manufacturing costs to be incurred in India	25%
Materials to be provided from Indian sources	Acetone, alum, ammonia, etc.
Cost of such materials	3%
Overall saving in foreign currency	28%
Raw material to be imported	Film base, silver nitrate, gelatine, bromides, iodides, sensitizers, emulsifiers, wetting agents.
Cost of materials to be imported	60%
<i>III. Manufacture of film base</i>	
Manufacturing costs to be incurred in India.	13%
Materials to be provided from Indian sources.	Acetone, Alcohol, glycerine, etc.
Cost of such materials	3%
Overall saving in foreign currency.	16%
Raw materials to be imported	Cellulose nitrate, plasticizers, solvents.
Cost of materials to be imported	34%

IV. <i>Manufacture of basic chemicals required.</i>	Now made in India	Not now made in India.
For stage I	nil	
d.),	3%	10%
d.),	3%	34%
Total	6%	44%
Proportionate cost if all chemicals for which raw materials exist in India are made locally: (mainly silver nitrate and a few specialised items)	Indian 40% Foreign 4%	

449. On the basis of the present consumption of raw film in this country, which amounts in value to roughly  $1\frac{1}{2}$  crores of rupees a year, the annual saving in imports would be as follows:—

	Rs.
Stage I	18 lakhs.
Stage II	42 lakhs.
Stage III	24 lakhs.
Stage IV	60 lakhs.
	144 lakhs.

450. The items costing about Rs. 6 lakhs which would have to be imported even if all the four stages of manufacture are undertaken in India, are silver, which is not mined in this country and would have to be imported whether in the form of metal or as the nitrate, some emulsifying and wetting agents and small quantities of sensitizers and dyes. There are no reasons why silver nitrate of the required quality should not be produced in India. The technique is not difficult; some silver nitrate is already being produced and the assurance of an expanding market should assist in improvement of quality as well as manufacture at prices in competition with imported product. Even the latter items can ultimately be manufactured locally when the organic chemical industry has been built up to a high standard in this country but silver will in any case have to be imported, not because the quantities required are large but because owing to various reasons, the price of silver in India is far above the world price levels.

451. It would be evident from the foregoing analysis that substantial amounts of foreign currency would be saved if one or more of the different stages of manufacture are undertaken in India. Whether in each case the stage would be economically worthwhile can be considered only with reference to the cost of capital installation (including buildings) necessary for that particular stage and the availability of the raw materials and trained technicians required. We have found some difficulty in arriving at exact estimates of the capital investment required for each stage. The various schemes that have been placed before the Committee are not strictly comparable, because in some cases they have grouped the stages or included other items and in other cases are very approximate, not having been based on working knowledge of Indian conditions. Further, each scheme is based on a different estimated output per annum.

**452. Finishing plant possibilities.**—There seems no doubt, however, that finishing of film (Stage 1) can be undertaken straightaway in this country as the equipment required is not expensive in proportion to the total of the manufacturing costs saved, which consists mainly of labour charges. In view of the comparatively low labour costs in India, it should be possible for any of the present importers of film to set up their own finishing plant in India or alternatively to pool their resources and set up a common plant where all their imports of full width film can be finished. The establishment of a factory for this purpose would also have the advantage of training workers to handle the material in the dark.

**453. Coating of imported film base.**—The coating of imported film base (Stage II) is obviously an economical proposition which has been carried on successfully in the U.K. and elsewhere for a number of years. Several questions have been raised about conditions in India which must be answered before the scheme can be approved. The first is the availability of film-base, gelatine and other chemicals required for making the emulsion. One Indian manufacturer of chemicals has expressed doubts whether it would be possible to import film-base from established makers abroad if the intention is to turn out a finished product which will compete with theirs. He has suggested, therefore, that the initial plant in India should not be of such a size as to alarm manufacturers abroad. On the other hand, one European manufacturer of raw film has expressed his willingness to supply any quantity of film-base that may be required if a factory is to be established in India. The difficulty with regard to gelatine is that the preparation of the photographic grade is a highly specialised process which is at present undertaken only by a few manufacturers in the West who supply the entire requirements of the world. The nature of photographic gelatine and the part which it plays in determining the qualities of the photographic emulsion are now better understood than before, and there are no insuperable difficulties in its manufacture which cannot be solved given time and the necessary research in this country. It seems however likely that if a factory is started comparatively soon in India, it might have to depend upon imported gelatine for some time. It is understood that a pilot plant for the manufacture of photographic gelatine has been installed at the National Chemical Laboratory, Poona, and arrangements are being made for commencement of production of the material. The additional demand of the raw film industry should be an incentive to the firm undertaking production and the establishment of this potential market should no doubt assist in an acceleration of the production programme. Small quantities of specialised chemicals such as sensitizers, emulsifiers and wetting agents will also have to be imported. It is understood that in the course of research undertaken by the Council of Scientific and Industrial Research during the war dyes useful for the manufacture of orthochrome plates, panchromatic plates, deep red sensitive plates and infra red sensitive plates have been developed. In quality the compounds are comparable and in some cases even superior to the corresponding foreign products. Commercial production could not, however, be developed because of the non-existence of the using industry for the manufacture of photographic films, plates and paper. The extension of these investigations to their use in films and further developments could be undertaken if an early establishment of the

raw film industry is considered a feasible proposition. Manufacture on the small scale required for consumption in India does not appear to offer any great difficulties. Another question to be answered is whether it will be possible to develop, within a reasonable time, the production of emulsions of the various grades required for the film industry. Not much difficulty is anticipated in the development of suitable slow emulsions, though even in this case, previous experience with the preparation of emulsions for photographic papers would undoubtedly be of very great help. Slow emulsions are used in the manufacture of positive and sound film which together make up 90 per cent. of our total consumption. It must, however, be borne in mind that in the case of these slow emulsions the price of the finished product is quite low, owing to severe competition among the various manufacturers. The margin of profit may be negligible, and it might even be necessary to provide a certain measure of protection in the initial stages of the development of the factory. War-time research in the Council of Scientific and Industrial Research has produced some useful result and the technique of producing emulsions, at least of the slow type, is now available and could be used with suitable modifications in the production of slow films, which as the report\* rightly points out, constitute the major requirements of the film industry. A small experimental plant for coating plates and films was rigged up and is now installed at the National Chemical Laboratory, Poona.

**454. Manufacture of emulsions.**—The preparation of high speed emulsions of the type used in the cameras is very difficult and is also protected more by the secret trade processes than by published patents. There is no doubt that the preparation of these emulsions in satisfactory quality has involved considerable patient research in other countries, and association with an established manufacturer abroad or the employment of senior chemists with long experience would be indispensable. It would, however, be possible for a factory to confine its production to slow emulsions for some years while it is simultaneously engaged in research on the preparation of high speed emulsions.

**455. Film base.**—The manufacture of film base (Stage III) is a highly mechanised process in which substantial savings in foreign currency can be achieved only if the necessary chemicals are manufactured in this country. It seems very doubtful whether the manufacture of film base can be undertaken economically if the cellulose-esters, plasticizers and solvents have to be imported. The success of this stage of manufacture would depend entirely upon its being undertaken concurrently with the development of the manufacture of basic chemicals classified. It is understood that a firm in Hyderabad (Deccan) are undertaking the manufacture of cellulose acetate and have under consideration production of acetic acid by oxidation from alcohol also. Acetone is being manufactured at Cordite Factory, Aruvankadu, and should not present much of a problem. (Stage IV.)

#### Studio equipment

**456. Categories of equipment.**—The capital equipment used in film studios can be roughly classified into three categories: (1) Photographic Equipment, including lighting equipment, (2) Sound recording and reproducing Equipment, and (3) Laboratory Equipment. The

\*Para 446.

first category would include cameras, magazines, stands, dollies and cranes, lenses and special equipment as well as lights of various description for both key and spot lighting. The second category would include microphones, mixers, effect filters, amplifiers, recording cameras and film phonograph (play-back) equipment. The third category would cover processing machines, printing machines and auxiliary equipment.

**457. Equipment in present studios.**—There are about sixty studios in this country where production of films is being carried on. The standard of equipment provided in each case is not the same; some are very fully equipped while others have the barest minimum. The capital equipment required for a fully equipped studio is estimated to cost Rs. 10 lakhs, and it seems doubtful whether the equipment used in the existing studios would come to more than half that figure. Moreover, in a number of cases, the equipment is antiquated and also worn out to a great extent. Most of it is precision equipment for which spares are individually manufactured and have to be imported from the original makers. Maintenance of the equipment has not therefore been as good as it could have been if spares had been freely available. The period since the end of the war has seen a considerable amount of capital expansion in the studios and in some of them new equipment has been installed. We estimate, however, that capital equipment to the value of at least Rs. 2 crores will have to be installed before the studio can be considered up to current standards. When they have been refitted, the existing studios would be adequate to handle the production of all the films necessary for feeding the cinemas in the country.

**458. Photographic equipment.**—Cameras and auxiliary equipment are highly specialised products which are manufactured mainly in the U.S.A., France and Germany. Attempts have been made to recapture for the U.K. the position that it held in the early days as a manufacturer of camera equipment but, at present most of the studios in India use mainly French and U.S. cameras. The manufacture of these cameras requires a highly developed precision mechanical industry in the country as well as an advanced optical industry. We do not feel that the prospects of these being established in the near future in India are good enough for us to contemplate the manufacture of cameras and accessories in this country. Dependence will, therefore have to be placed on imports for the next few years. Dollies and cranes are occasionally manufactured in this country and it seems possible that more of these can be made locally. The cost of such items is not, however, very high and since defective equipment would cause very great deterioration in standards as well as possible loss to producers, we do not suggest that local manufacture should be stimulated by restricting imports until the industry is convinced that manufacturing capacity in this country has been brought up to the requisite pitch of precision.

**459. Back projection.**—None of the studios in India is equipped with modern facilities for back projection. This process is used for reducing costs of production particularly on out-door shots and the latest extension of the process for the reduction of expenditure on sets should also be particularly helpful to Indian producers. The equipment and the screens for the purpose would have to be imported

from abroad though some results could be achieved by adapting theatre equipment for the purpose.

● **460. Lights and fittings.**—The position with regard to lights and fittings is, however, quite different. With the exception of reflectors and fresnel lenses which it may take some time to manufacture in this country, the lights are comparatively simple pieces which can be turned out by any well-equipped machine shop. U.S. manufacturers who have had practically a monopoly in the supply of lights and fittings have recently started their manufacture in the U.K. and presently, supplies can be obtained from this soft currency area. Development of local manufacture could be undertaken by the Ministry of Industry and Supply and we would suggest special attention being paid to this, because, at present, partly owing to restricted imports, most studios do not have an adequate number of lights, with the result that there are expensive delays before shooting can be commenced on any set.

**461. Incandescent lamps.**—The lights in use in Indian studios are designed for the use of incandescent filament lamps of 500 watts capacity and above, which are not manufactured in this country. These lamps have a very short life as they are worked at a higher temperature than lamps for general lighting service. Large numbers of these lamps are required each year, and present ceilings on the value of imports are now being relaxed after the matter had been taken up by us with the Ministry of Commerce.

**462. Arc lamps.**—With the growing use of colour abroad special arc-lamps have been developed for use in film studios and will ultimately have to be installed in Indian studios also. Conversion from incandescent filament lamps to arc lamps would involve considerable expenditure and it would, therefore, be quite useful if from the beginning manufacturing plans in India cover only arc-lamps. The use of these arc-lamps makes it necessary, however, for studios to have large supplies of D.C. and the change-over will therefore necessitate the installation of rectifier equipment in the studios. At present most studios are exceedingly short of electric power and an alternative solution would lie in the installation of diesel generators for the supply of D.C. for arc-lamps. The relative merits of rectifiers and diesel generators can be assessed only on the basis of the number of hours each day that the lamps are in use. Even with the slow methods of arranging the lighting of sets as now practised in India, the lights are not in use for more than two hours in a working shift of eight hours. The chances are, therefore, that the lower capital cost of rectifier equipment would be an advantage provided that electric supply authorities are in a position to meet the increased demand. Since, however, most supply undertakings in this country are finding themselves unable to meet post-war demand and are not in a position to take on additional loads, diesel generators might offer the best solution in some locations.

**463. Import requirements.**—With the exception of the lights already mentioned, none of the photographic equipment required for modernising Indian studios is likely to be available from local production and the requirements will have to be met by imports which we estimate to amount to Rs. 15 lakhs a year. The rate of re-equipment is really limited by the amount of capital that studio owners can spare for the purpose.

**464. Sound recording equipment.**—Among recording equipment, microphones, film recorders and magnetic recorders would fall within the category of specialised equipment, the manufacture of which may not be feasible in this country for some years more. Mixers, filters and amplifiers can, however, be produced in this country but before the industry can be developed, it is necessary to examine and clear up the patent situation. Many of the techniques used in sound-recording and reproduction are covered by patents held abroad, and in spite of the time that has lapsed since the basic patents were issued, much of the field is still protected by patents. We feel that this should be examined by the Ministry of Industry and Supply in consultation with the industry. The requirements of the film industry may not however be large enough to justify manufacture in this country and it may therefore be necessary to adopt certain standards which would suit both the film industry and other users of such equipments, e.g., All India Radio. The Government of India have announced that they are examining schemes for the manufacture of electronic equipment in this country in association with one or the other of the leading manufacturers in Western countries. We suggest that in the course of these negotiations the manufacture of equipment for the film industry be kept in mind.

465. The annual value of equipment and stores to be imported for this purpose would be about Rs. 25 lakhs.

**466. Editing and play-back machines.**—There are certain items of equipment the manufacture of which can be established within a short time in this country. The most important of these are film phonographs (play-back machine) and editing machines. A large number of these are in use in the studios and more will be required both for replacement of existing machines and for extending the production resources. The mechanical construction of these machines is comparatively simple and the basic principles of design are those which Indian manufacturers have already used during the war even though on a small scale, for the manufacture of projectors and sound-heads in this country. A number of film phonographs have already been made in this country and it should be possible, by suitable encouragement, to place their manufacture on a sound basis. The optical components, which account for less than 10 per cent. of the cost, will have to be imported for some time.

**467. Laboratory equipment.**—The machines used for processing cinema films stand in a category by themselves. Most of those in use in this country have been constructed locally on the basis of information obtained from technical literature or by observing imported machines. It cannot be said that the machines manufactured locally have all given satisfaction. Some of them are mechanically imperfect and lead to damage of the film, and in many of them, the arrangements for circulation of the chemical baths at the correct temperature is not quite satisfactory. The construction of these machines does not however involve any difficult processes and the matter is only one of more careful study and design. In our view the easiest arrangement would be to negotiate with some manufacturer of repute in France or in the U.S.A. for the manufacture under licence of processing machines according to designs developed in these countries.

468. Local constructors of processing machines have difficulty in obtaining necessary raw materials, particularly, stainless steel and plastics for use in places where the chemicals come in contact with working parts. Assistance from Government in securing such materials will help place local constructors in a position to turn out machines for all the requirements of the industry.

469. **Printing machines sensitometers, etc.**—Printing machines are precision instruments and the requirements of the studios will have to be met by imports. The machines are available both from France and from the United States and recently one of the big U.S. manufacturers has established a factory in the U.K. It should therefore be possible to secure all the country's requirements from this soft currency area. Other items of equipment needed in laboratory are sensitometers which, though comparably simple in construction, are not at present being made in this country. We feel that, if the standards are to be improved, laboratories should be better equipped in this direction and greater use should be made of these instruments.

470. **Miscellaneous equipment.**—There are some other pieces of minor equipment used in film studios and laboratories which at present are being imported, e.g., rewinders, synchronisers, reels and film splicing machines. In most of these cases, there is nothing to prevent local machine-shops from manufacturing them except the reluctance of users to purchase items made in India. This reluctance is partly due to the fact that Indian manufacturers of equipment have not so far taken the trouble to acquaint themselves with dimensional standards and tolerances to be adhered to if the equipment is to handle commercial film without damaging it. We have come across several examples of rewinders and reels which are very much out of size and in consequence unsuitable for use with a costly commodity like cinema film. The users have, in their turn, been unable to locate the fault or to guide the manufacturers.

471. **Stores and spare parts.**—Of the items of stores required for the efficient running of studios and laboratories, mention has already been made of incandescent lamps. If a large number of arc-lamps are installed, high intensity carbon of the special type required for these lamps will also have to be imported till their manufacture has been started in this country. Leader film is another item of consumable stores of which laboratories make regular use. Till the manufacture of film base in this country has been established, leader film will have to be imported. It is understood that the Tariff Board has classified leader film also with photographic material and this has created difficulties both in import and in assessment of customs duty. Leader film is only perforated film base and there is no photographic emulsion coated on it. It will therefore be improper to classify it as photographic material and we would suggest that it should be classified under cinematograph raw film, a special entry being made to cover uncoated film which should be assessed at a lower rate, *ad valorem*.

472. Spare parts for the maintenance of photographic and sound equipment would also have to be imported in order to keep in good running condition the equipment already installed and to be imported. We would estimate the value of such stores at Rs. 5 lakhs per annum.

### Chemicals for the film industry

**473. Photographic chemicals.**—Chemicals are used in the cinematograph industry for the following purposes:—

- (a) Processing of black-and-white and colour film; and
- (b) joining, cleaning and duplicating finished films.

For the processing of black-and-white film, the annual requirements of chemicals are as follows:—

	Annual requirements (Tons)
<i>Developers</i>	
Metal	2½
Hydroquinone	25
<i>Alkalies</i>	
Sodium Carbonate	120
<i>Sulphites</i>	
Sodium Sulphite	180
Potassium Metabisulphite	4
<i>Acids</i>	
Acetic Acid, Glacial	25
Citric Acid	2
<i>Fixing Agents</i>	
Sodium Thiosulphate (Hypo)	550
<i>Hardening Agents</i>	
Aluminium Potassium Sulphate (Potash Alum)	12
Chromium Potassium Sulphate (Chrome Alum)	20
<i>Miscellaneous Chemicals</i>	
Potassium Bromide	2
Sodium Tetraborate (Borax)	2½

The figures above refer only to the requirements of the cinematograph industry, but a number of these chemicals are used also for the treatment of amateur photographic film, X-ray film and photo process materials. Unfortunately, it is not possible to assess the market requirements for these purposes in the same manner as they can be estimated for the film industry because full statistics of the total consumption of amateur film, etc. are not available, and moreover, some of the chemicals are used in different proportions for general photographic purposes. According to information furnished by the trade, it would appear to be a close approximation to actual needs if the figures given above are doubled in order to cover all cinematographic and photographic requirements.

474. Of the chemicals mentioned above, some are already manufactured in this country, particularly Hypo, Soda Carbonate, Soda Sulphite, Potassium Bromide, Alum and Hydroquinone. One manufacturer informed us that equipment for the manufacture of Metol in this country has already been imported but has not been set up. According to the report of the Tariff Board, facilities exist for the manufacture of Potassium Metabisulphite, but the production capacity is not being utilised. In the case of Hydroquinone we are informed that the present output of the factory is not adequate for the demands of the industry and will have to be expanded. It would appear that, if sufficient production capacity is also installed for turning out the quantities of Metol required in this country, the cinematograph industry would be substantially independent of imports as far as black-and-white film is concerned.

475. **Processing of colour film.**—The list does not, however, cover the requirements of special chemicals for the processing of colour film. In addition to the small quantities needed at present for processing amateur film in colour, pretty large quantities of certain chemicals would be required to process the growing footage of colour film that is being shot in this country. In this case, some of the chemicals used for black-and-white processing are also useful, but the special developers and coupling agents will have to be imported for some time, till the organic chemical industry is properly established in this country.

476. The value of chemicals required for the manufacture of film-cement made for joining films and for the preparation of cleaning fluids for removing dust, oil, etc. from film which is being handled, would not be very great. Some of the solvents, like acetone and alcohol are already being manufactured locally and the problem is only to ensure regular supplies of the requisite quality. It is essential however to make sure that the other chemicals required, particularly for the manufacture of film cement suitable for joining acetate safety film should be made available by imports till they can be produced in this country. The total value of such imports would not exceed Rs. 50,000 per year, but it is essential that there should be no delay in licensing their import. Taken in conjunction with the chemicals required for processing colour film, the total import required would amount to Rs. two lakhs per annum.

477. **Standardisation of quality.**—The most imperative need of the industry is for the standardisation of the quality of chemicals now manufactured in this country or to be manufactured in the future. We have heard a number of complaints from users of these chemicals that their quality not merely varies from batch to batch but is also rarely up to the standard of imported chemicals. The plea of the manufacturers has been that at present there are no standards imposed in this country regarding purity, etc. of chemicals for photographic use. They have, however, agreed to adopt such standards as may be fixed. The standards prescribed by the American Standards Association appears to be quite adequate for the purpose and may, with advantage, be adopted for this country. There is usually a plea from manufacturers for relaxation of standards in the case of nascent industries. In this particular case, we would not recommend any relaxation of standards for this reason, that the cost

of the product for which these chemicals are used is so high in comparison with the cost of the chemicals themselves and any defect in the chemicals, which results in disproportionate loss to the industry, would be unpardonable. If the industry feel that the maintenance of high standards as applicable in other parts of the world would increase their cost of production to an uncompetitive level, they could well take this up with the Tariff Board. We are sure that if the Tariff Board is convinced that the cost of production in this country is much higher than the cost of imported chemicals of the same standard, they would not hesitate to recommend protection on a suitable scale. We feel, however, that it is essential for the chemical industry to raise their standards first and then to explain why their cost should be higher than elsewhere.

**478. Enforcement of standards.**—The question has been raised regarding the enforcement of the standards that may be prescribed. We would suggest that when the standards have been laid down, all manufacturers and dealers in chemicals for the photographic and cinematograph industries should declare, on the packages of chemicals and in their invoices, that the chemical is of photographic quality as laid down in the standards. They should be liable to legal penalties if the goods are not up to the standard. It should also be made clear to the manufacturers that if their output of any chemical in photographic quality is not sufficient for the requirement of the market, imports will be encouraged to make up the deficit. We feel that at least for a few years more an organization is necessary for periodically testing samples from the market, of all chemicals marked as suitable for photographic use.

#### Theatre projection equipment

**479. Requirements of the industry.**—The number of cinema theatres in this country is approximately 3,250 of which about 2,400 are situated in permanent or semi-permanent buildings, while the rest are located in tents or similar temporary structures and move from one location to another. In all the better class theatres it is the practice to use two projectors so that one would be ready to start when the reel on the other is finished, providing an uninterrupted picture on the screen. In the small cinemas, as in the touring theatres, usually only one projector is used in order to save on the capital investment. This projector is, however, equipped with over-size magazines which would accommodate reels of 3,000 or even 4,000 ft. of film instead of the 1,000 ft. reels normally used in double-projector installations. The total number of projectors in use in the country is estimated round about 4,000.

**480.** The normal life of a projector would be ten or twelve years, depending partly upon the soundness of its construction and in part upon the care taken in maintaining it in proper condition. Cheap projectors have often to be replaced within seven or eight years after installation, though they are favoured by some theatre-owners because of their lower initial cost. Assuming an average life of ten years and allowing for the large number of replacement carried out in the post-war period, the annual demand for new projectors for purposes of replacement may be estimated at about 300. Some more, say 150, would be needed for new installations; this number would, however, increase if the ban on the construction of cinema theatres.

which applies in many of the States is gradually relaxed, with freer availability of building materials. The total requirement of the industry for 1951 may be taken to be not less than 450 to 500 projectors. Trade estimates, called for separately from all leading importers, put the requirements at over twice this figure, but this may be ascribed to the fact that each importer was unaware that similar figures were being furnished by others, and was further anxious to secure as big a quota for himself as possible and consequently inflated his figures of estimated requirements.

**481. Manufacture in India.**—A complete projector installation can be broken down into the following component items:—projector head, sound head, lens, arc lamps, arc rectifier, magazines, pedestals, amplifier, loud-speaker units, loud-speaker horns, slide projectors and gramophone turntable. Accessory equipment used with the projectors include reels of varying capacity, rewinders and film-splicers. An analysis is given, in the table at the end of this Chapter of the proportionate cost of the various items which go to make up a complete equipment. The figures are based on information contributed by over twenty importers of varying status in the line and is generally applicable, with less than 10 per cent. variation plus or minus. The table can be used for assessing the saving in foreign currency resulting from the manufacture of any particular item. For this purpose, it may be assumed that the average U.S. installation costs 3,000 dollars and the average U.K. or continental installation £800 for a single projector and accessories.

**482.** Of the parts that make up the equipment, the projector head and the sound head are products of precision engineering and at present are not being manufactured in this country, even though during the war a small number of projector heads and a large number of sound heads were manufactured in this country. Projection lenses require a precision optical factory with its own lens designing department and though it has been suggested that the Mathematical Instruments' Office would be able to turn out projection lenses for the industry, we feel that this is a project which would take time to develop. Arc lamps of the low-intensity type used in the older projector and still in demand for cheap installations can be easily manufactured in this country and even the high intensity arc lamp which takes cored carbons can be manufactured in this country with the existing facilities though not many have been made so far in this country. The rectifiers for supplying D.C. to the arc lamps generally use gas-filled bulbs, and though the bulbs themselves may have to be imported, the transformer and the voltage control apparatus can be easily produced in this country.

**483.** The manufacture of film magazines of thousand ft. capacity for double installation requires stamping facilities, but these are already available in this country. During the war a large number of magazines were turned out, but with freely available imports, their manufacture has been discontinued. Owing to the small demand for the local production, no manufacturer has considered it worthwhile to make the necessary dies and tools, and, in consequence, local products did not keep within the prescribed limits of size and fit. With an assured demand, it would be economical for manufacturers to instal the equipment needed and produce reels within acceptable tolerances.

484. The same remarks apply also to rewinders and to film-splicers. The pedestals on which the projector and arc lamp are mounted consist of simple castings and can be easily turned out in sufficient quantities locally. The amplifiers vary in size according to the capacity of theatres to be served and also differ considerably in the stand-by arrangements provided against failure of individual sections. These can be assembled in this country to meet the entire requirements of the market but a large proportion of the components will have to be imported and the question of patent rights also examined.

485. In this regard, we would refer also to our recommendations for the manufacture of sound recording amplifiers. Loudspeaker units are specialised items requiring expensive manufacturing equipment and jigs, the outlay on which the demand in this country may not justify. The loudspeaker horns are simple in construction and could be easily made in this country. Slide projectors have been manufactured in small numbers locally and the output can be increased to take care of all the market requirements though the optical parts may have to be imported. In the case of gramophone turn-tables, the motor and pick-up are usually imported. Manufacture of the meters could easily be taken up by any factory turning out fractional horse power motors and fans. The pick-ups are usually the product of highly specialised factories and will have to be imported for some time. Reels, rewinders and splicers are simple mechanical items which are already being manufactured in this country.

486. **Progressive manufacture.**—One importer of equipment has placed before the Ministry of Industry and Supply detailed proposals for the assembling of complete equipment from parts imported from the U.S.A. and U.K. and others manufactured locally. The scheme calls for progressive manufacture in India of almost all the items in the list except the optical components and amplifier valves, and has already been accepted by the Ministry of Industry and Supply. Another importer has submitted an estimate of the costs of manufacturing locally items F and G which appear to be quite competitive with the cost of imported equipment. Both have, however, represented to the Committee that unless the import of such items as can be manufactured locally is drastically curtailed, the local industry is sure to be faced with unfair competition. An important point of their argument is that the cost of these items and, in fact, of the whole projector equipment is only a small proportion of the investment on a theatre, and if foreign made equipment is available (even though at higher prices), theatre-owners would rather go in for such foreign goods than try out a new product made in India. Both firms mentioned above have had long experience in the industry and have, between them, equipped more than half the theatres in India. Their views regarding the taste of buyers will therefore have to be given special weight. Neither of them intends that the manufacture of some of the items should be undertaken in their own factories. Their plan is to distribute it among specialists—contractors, one of whom, for instance, might undertake all the foundry work, another the stamping work and so on, while the items will be collected, tested, assembled and finished in the firms' own plants. These sub-contractors would naturally require bulk orders to be placed with them before they would instal the necessary manufacturing equipment or

order out the special die and tools required. In view of the small size of the total demand, it may not be worthwhile for these sub-contractors to undertake manufacture on efficient lines unless the whole market is secured for them. This can be made available if, when licences are being granted for the import of cinematograph equipment, the authorities would specifically exclude items which can be manufactured in this country. The Ministry of Industry and Supply have already examined the manufacturing facilities available in the country for turning out magazines and pedestals (items F and G) as well as reels, and support the view that the import of these should be discouraged with immediate effect. There is no reason why foreign currency should continue to be spent on such other items, if the Ministry of Industry and Supply are satisfied about the manufacturing capacity in this country and agree that the import of these items may be discouraged.

**487. Phasing of programme.**—The phasing of the manufacturing programme could be done in the following manner:—

<i>First Stage:</i>	Items E, F, G, K.
<i>Second Stage:</i>	Items D, H, L, M.
<i>Third Stage:</i>	Items A, B.

Items that might have to be imported even after the third stage are optical equipment for the projector and sound-head, valves and lamps for the sound head and amplifier and perhaps loudspeaker units. If manufacturing capacity in this country is organised and offered sufficient incentive, by progressive reservation of the market for indigenous products, it should be possible within a period of three years to complete all the three stages mentioned above.

**488.** The cost of the imports of capital equipment in the absence of any local manufacture can be estimated roughly as follows:

200 Equipment @ 3,000 dollars	Rs. 60 lakhs.
300 Equipment @ £ 800	Rs. 32 lakhs.
	<u>Rs. 92 lakhs.</u>

**489.** The import requirements can be progressively reduced as manufacture in this country is gradually developed. The extent to which it will be reduced is given below:—

<i>First Stage:</i> —25 per cent.
<i>Second Stage:</i> —30 per cent.
<i>Third Stage:</i> —35 per cent.

It would not follow that the foreign currency requirements would be cut down by the stated percentages from the figures of Rs. 92 lakhs mentioned earlier, since this would not allow for expansion of the number of cinemas in this country. We may expect however that when all the stages are complete, the overall requirements of imported material would be small.

**490. Stores and spares.**—In order to maintain in operating condition the equipment already installed, it is necessary to provide for the import of spare parts. We estimate the annual requirements of

spare parts and accessories at Rs. 20 lakhs, more than half of which will have to be imported from the dollar area from where the equipment was originally imported.

Country of origin	A Projector heads	B Sound head	C Lens	D Arc Lamp	E Arc rectifiers	F Magazines	G Fede tals
U. S. A.	20%	18%	2%	10%	4%	2%	5%
U. K.	25%	13%	3%	12%	11%	5%	5%
Continent	30%	(included in A.)	17%	15%	12%	4%	4%

Country of origin	H Amplifier	J Loudspeaker units	K Loudspeaker horns	L Slide projectors	M Gramophone turn tables	Trade estimate of demands
U. S. A.	18%	7%	10%	2%	2%	500 units.
U. K.	10%	12%		2%	2%	200 units.
Continent	20%	12%		—	1%	500 units.

491. The carbons used for the arc-lamps in cinematograph projectors fall under two categories, those used in low intensity arcs where the illumination is produced primarily by the flame of the arc, and others used in high intensity arcs where the illumination is produced by certain salts of rare earths, introduced into the carbon, which are rendered incandescent in the arc.

492. Carbons of the former type are comparatively much cheaper, but their illumination efficiency is poor and they are going out of use, as more and more projectors are being converted to the use of high intensity arcs.

493. Low intensity carbons are produced by a number of manufacturers specialising in carbon and graphite products. In the soft currency area, there are at least two in the U.K., one in France and two in the Western zone of Germany who make these carbons. Two major elements in the costs of production are (a) capital investment in the plant and (b) power costs. In both these respects, it is natural that factories constructed a long time ago, when building and plant costs were much lower than today, would be at an advantage in comparison with factories which have been put up recently or have had to be re-built after suffering war damage. Because of devaluation, the relative costs of dollar goods have gone up.

494. In the case of high intensity carbons, the U.S. manufacturers have the advantage of having put in a lot of research, and many of the latest developments have been pioneered in the U.S.A. Before the war, German manufacturers were keeping abreast of American developments, but after the war, with the passing of certain factories

and records into Russian control, West German products have not yet been able to compete on equal terms with American products. If however sufficient supplies can be made available in the market, these West German products can probably secure a larger share of the market. In Britain too, a certain amount of development has taken place since the war, but the dependence on semi-manufactured material imported from the U.S.A. under schemes of aid to Europe is reported to be greater than in the case of Germany, and prices are therefore dependent on the higher rate of the dollar.

495. A scheme for the manufacture, in India, of high intensity carbons was placed before the former Ministry of Industry and Supply. It is based on the utilisation of rare earths in the monazite sands of Travancore, and would have to work in co-ordination with the plant to be set up by the Government of India for the recovery of thorium from the sands.

## CHAPTER IX

### FACTORS AFFECTING INDUSTRY

496. **Recapitulation of the state of the industry.**—In our earlier Chapters, we have attempted to survey the history of the film industry, the circumstances in which it has been functioning, the legal and other limitations which circumscribe its freedom of action, the individual functionaries who give it shape, the raw materials which are its life-blood and the financial conditions which determine its final destiny. We have surveyed its internal difficulties and handicaps and dealt with the external factors influencing its fortunes. We are afraid our survey has not been encouraging from the point of view of allowing things to adjust themselves under the impact of the various pressing factors, but, keeping in view the need for objectivity, we have given full and frank expression to our views in regard to the part which each constituent element has played in determining the course of the industry as a whole. The external elements have also had their due share of attention. In brief, the haphazard growth of the industry under the full blast of *laissez faire* except for the fortuitous but erratic control during the war, lack of careful and proper planning, decentralisation and dispersal, the absence of a godfather in Government departments, overmuch reliance on individual rather than collective initiative and effort, too little regard for art and too much emphasis on wrong notions of entertainment, the burden of taxation, the presence of misfits and 'unfits' in key positions, "professionalism" rather than "contractualism" among the artistes, the stranglehold of finance, lack of organisation and co-operation, the absence of any policy on the part of Government in regard to the direction, purpose and regulation of the industry, the multiplicity of authorities which have a say in its affairs, the confused attitude of State authorities and Ministers towards the very claims of the industry to exist, its dependence on the foreign market, and competition with foreign films incorporating a different approach to life and containing different ideas of moral and spiritual values but possessing superior organisation and commanding wider markets, better talent, richer resources and less strict censorial attention—all these have been the important factors which have affected the industry during its progress to its present stage of development and history. From our survey and this brief statement of some of its important characteristics, it must be plain that the responsibility for the state of affairs which we have described in our earlier Chapters must be shared by the various Governments, the industry and the community alike. In this Chapter, we propose to deal with each of these elements and then comment on the general quality of the product turned out by the industry and its defects which command our attention. Obviously, it must be on this general analysis on which our recommendations for the future of the industry must be based.

497. **Negative attitude of Government.**—As regards the responsibility of Government, let us say quite candidly that, unlike many other industries, this industry has suffered from too little rather than too much realisation of that responsibility. From the cavalier

treatment which the report of the first Cinematograph Inquiry Committee has secured at the hands of Government, and the lack of interest which Governments showed both in the potentialities of the industry and in its progress, it is clear to us that neither its importance nor its needs were ever fully realised or appreciated. The industry has been allowed more or less to seek its fortune and eke out its own existence and like many a soldier of fortune in history, the industry became a prey to diverse influences and lent itself to exploitation by many contradictory forces. Its nation-building role, which necessitated its being rescued from the capricious handling of unqualified or ill-equipped individuals and required skilful and trained direction of men with vision and ideas, was allowed to be forgotten or ignored. Government was content to adopt a negative attitude of trying to ensure that wrong pictures or wrong ideas did not corrupt public morals—but even this was done in an indifferent manner through the agency of Censor Boards which, judged from even ordinary standards, were for most of the time entirely unequal to the job. In spite of it, some great names managed to shed lustre on the stage; though their course in the passage of time was meteoric, their pictures are even today monuments of art and industry. The war shook Government from its attitude of indifference and lethargy. The need for war-time propaganda and the scarcity of raw materials both awakened its interest in the existence and utility of the film. We get evidence of this awakening in the various measures of control and restrictions which were devised and the production of documentaries under the department called the Information Films of India. A Department of Information and Broadcasting was created as a belated recognition of the growing influence of modern publicity methods; but it is typical of the lack of comprehensive thinking that even then the film industry as such continued to be the concern of more than one Department. We must, however, express our appreciation of the Ministry of Information and Broadcasting for realising the importance of informative shorts and reviving their production as well as for centralising censorship. Credit is also due to them for realising the need for our inquiry 'into the state of the industry'.

**498. Picture of prosperity at the end of the war.**—Towards the closing period of the war, the industry suddenly found itself in a state of prosperity. It exercised a strange fascination over the cupidity of gamblers and financiers: often vaulting ambitions overreached themselves and overstepped the bounds of discretion. The pre-war standards of quality and virtues gradually gave place to cheaper devices of what was euphemistically called entertainment. Conditions in the industry placed art and merit at a disadvantage. Established producers found themselves overbid by producers of mushroom growth, whose claim to consideration generally was either war-time fortunes or soaring ambition without its solid foundation. The consequences were inevitable and obvious. The percentage of failures rocketed high. Some names continued to be there to conjure with but some of the great names in the film industry became mere shadows of their former self. New stars appeared on the firmament but were comparatively poor substitutes of those that disappeared. The changing fortunes of established producers, the greater bargaining position of many distributors and exhibitors, the struggle for existence that developed among the many competing claimants for the fruits of the industry and the

gradual deterioration both in the standards of the films and the tastes of the cinema-goer synchronised with the scarcity of raw materials, the imposition of further burdens on the industry in the shape of restrictions and taxation, and a certain amount of all-round public dissatisfaction expressing itself in authoritative pronouncements which in their turn were often too extreme.

499. **Where industry is at fault.**—The reaction of all this on the industry has been hardly of a reformist character. The leading lights of the industry have undoubtedly been cognisant of its internal defects but have owned helplessness in the face of divided counsels and conflicting interests. Loosely organised and regionally scattered, the industry has sometimes combined against Government, but seldom, if ever, against itself. Deprived of the assistance which a responsible public opinion and awakened public conscience would have given it, sensitive to the clamour and criticism of biased but not so well-informed journals whether restricted to films alone or catering to a wider range of subjects, those who could have made a contribution to lifting the industry out of its present standards and defects have sought refuge in other preoccupations. The industry has thus lent itself to an inappropriate inertia or a pathetic state of helplessness. Even today while it is jealous of its freedom and its rights and knows that it is not altogether discharging its obligations, it is reluctant to accept what it owes to itself and what it owes to the public—a real attempt at self-reform which would regain for itself the prestige and the admiration which its products commanded before the war and the high standard of quality in its various branches which it had attained. If it is a question of its undertaking the responsibility for organising itself on efficient lines or if we suggest to it the idea of undertaking a more equitable distribution of available stock of raw film or if the problem is of dealing with the regulation of the star-system, inculcation of discipline among its constituent elements, and reform of its publicity policy which is proving expensive without being remunerative, its incapacity to take a definite, bold and decisive line becomes self-evident.

500. It is a pity that an industry which has grown to such proportions on its own, without either state support or patronage and in the face of foreign competition on terms which were certainly not much to its advantage, should find itself in the present state of doldrums. It cannot be denied that the pioneers of this industry established themselves in spite of the adverse circumstances of patronage of foreign goods, of social stigma that attached to the profession, of lack of high quality equipment, and of dearth of artistic and technical talent. Nor can it be gainsaid that the contribution which these pioneers and their successors, famous names in its annals like Prabhat, Bombay Talkies, and New Theatres—made to the building up and growth of this industry despite these adverse circumstances was substantial and praiseworthy. Unfortunately, however, the industry was overtaken by war-conditions, while it was still none too firm on its feet organisationally and when the storm and the flood came, it lacked the sturdiness of the giant oak or the strength of the embedded rock.

501. **Official apathy.**—Such has been the manner in which the industry has discharged its responsibility during the difficult war and post-war periods. The passing reference which we made to the character of public opinion and public conscience must have given

some indication of our mind as regards the working of that formative influence in all public institutions. The film industry as the largest public entertainer and as a forceful medium of public education should have attracted instinctively the attention both of Government and the Press. So far as the Government are concerned, their own record in the utilisation of this medium for education and publicity has been on the whole unimpressive. We are not, therefore, surprised that their attention to its organisational, artistic, and qualitative aspects has been even less marked. We are quite certain that had there been that alertness to its importance and awareness of its potentialities, and keenness to guide it on the right lines and save it from its organisational and other defects and if this public responsibility had been faced by Government with competence, determination and skill, the efforts which the industry has itself made towards its growth and development would have yielded a richer harvest—richer not only in the sense of monetary prosperity but also in values which are more worthy of prize and greater objects of pride and pleasure.

**502. Standards of film journalism.**—Let us now turn to the attitude of the Press. We do not think we would be guilty of any understatement if we said that what is known as the Film Press which claims to devote its attention to the special needs of the film industry and the cinema-goers has, generally speaking, an unimpressive record in constructive criticism and correct guidance to the public and the industry alike. Barring some exceptions, we have found the standard of criticism poor in qualities of taste and objectivity and lacking in virtues of fairness and impartiality. The power of the Press postulates all these four characteristics. In addition, we found few instances of appreciation of the finer points of the art that helps to make the industry what it should be or of well-informed study of the problems with which it is faced. There is a general tendency towards stereotyped reviews and too much emphasis on personalities. If the industry has its eye riveted on the box-office, the film journals generally have theirs fixed on advertisements. In some cases we even found a liaison between film producers and film journals. Few, if any, reflect either public or industrial opinion. Fewer still command any considerable circulation. The result has been that this important corrective of professional and industrial trends has not rendered the service it should have, both to the public and the industry.

**503. Cinema-goer's voice ineffective and unorganised.**—The cinema-goer, the element most intimately concerned with the goods which the industry or the Governments turn out, has practically no organisation or forum except the Press through which he can express himself. Unfortunately, the interest which the daily Press takes in the films is sporadic and lacks competence. There is too much evidence of producer's hand-outs in its review columns while of the general problems of the industry, there is little direct cognisance and less original appreciation. It is far too preoccupied with political and economic problems to be willing to devote sufficient space to the cultural aspects of public life, in which films would undoubtedly claim an important share. However, we are glad to notice some evidence of a belated recognition of this deficiency and the Press has begun to turn its attention increasingly towards cultural problems. We hope that with this will grow a greater interest in films.

and film industry and that the Press will turn towards them its searchlight of criticism and lend its help in making Government and the public more conscious of their problems, power and potentialities. We had before us some persons unconnected with the industry who could be considered representative of a cross-section of the cinema-going public. From their evidence, we could get some insight into the general attitude of the cinema-goers. We had also some witnesses who made a habit of studying the reactions of the cinema audience of various categories. On the whole, we found a lack of collective interest in films, an attitude of indifference to the deterioration in the quality and standards of films and a toleration of the defects. At the same time, we found unmistakable evidence of the dissatisfaction with the general level of films that are exhibited—a disproof of the claim made by the industry that it serves the fare according to public tastes—and a recognition of the values in films other than mere entertainment. Unfortunately however, there are no organisations, barring one or two recently established film clubs or societies, which provide a platform for the expression of this discontent or recognition. The result is that the cinema-going public by its patronage of average pictures is unable effectively to voice its demand for class ones and its refusal to patronise the large percentage of pictures which are below the average does not find much public expression outside the cinema-halls.

**504. Quality of films technical and artistic.**—Considering the totality of the circumstances to which we have referred above, we are not surprised that the industry has not been able to do much to arrest its descent down hill. The average film today is like the curate's egg good only in parts. There is no doubt that the film industry has made good progress on its technical side. As compared with the earlier productions, the technical and mechanical elements in the films have improved in standards. But where intellect and art are involved, it exhibits general poverty. The standard of photography, with the improvements in cameras, has shown an upward trend; the production of sound has improved with more up-to-date devices; the translation of orchestration and music into the sound track generally shows skilful and competent handling; the designing of sets, though displaying at times a crude lavishness and extravagance of taste, indicates a greater facility in the use of modern equipment; lighting is generally not bad. All these go to make a film of today technically a much better production than its predecessor of a decade ago. Generally speaking, witnesses from the trade and industry as well as the cinema-going public have expressed their satisfaction with this aspect of the industry's progress.

**505.** It is, however, when they come to its content, its artistic merit, and its purpose or lack of purpose, that criticism becomes both violent and almost unreserved. Nevertheless, we cannot say that in the main it is undeserved. The themes are stereotyped; the triangle of love seems eternal; the plots are monotonously uniform in pattern. The contents of the film are marred by previous successes of the same features. There is scant realisation of the danger of too much repetition of a box-office hit. The presentation of life in "socials" is either unrealistic or exaggerated. The brush leaves patches of quality and art but they are so mixed up with indifferent or poor results that they are lost in the multitude. On the whole, we find that there is a tendency to treat the story or the theme as

the least important element in the production of films as mirrors of life, either contemporary or of the past. In such circumstances, to expect any portrayal of the ideal would be putting an undue strain on human capacity.

**506. Standard of Historicals and mythologicals.**—The treatment of historical or mythological subjects again displays a lack of perspective and familiarity with history and susceptibilities. There is a freedom in dealing with these themes, which ill-accords either with facts or with decorum. History becomes subservient to the theme and religious lore to phantasy or lampooning. Mythology becomes a caricature of religion; it lacks sometimes the solemnity and the significance of religious literature and is often so mixed up with the grotesque as to be almost indistinguishable from the ludicrous. Little do the producer and the director realise that there is only one step between the sublime and the ridiculous. There are at times such jarring inappropriatenesses as to reduce the respect for the producer's or the director's role. We fully realise that there are certain very successful historical and mythological portrayals; for obvious reasons, we cannot name them. But one success multiplies the theme; repetitions are often progressively cheap imitations of the original until a stage is reached when the last is the very nadir of art and the average becomes a discredit to the original which set the fashion in the line.

**507. Comedies just parodies.**—We have carefully surveyed the themes of pictures, their contents and treatment during the last 10 years and are rather baffled by the fairly common inability of producers and directors to realise fully the sublime beauty of tragedy or the fine delicacy of comedy. The tragic aspects of life are not unoften sacrificed to the poetic justice of everyone getting his deserts and the hero securing the heroine or vice versa. The delineation of many a slip occurring between the cup and the lip or the course of true love never running smooth takes the form of rather absurd or far-fetched sequences or of the love itself becoming on the side of the hero unmerited, and on that of the heroine, an unmitigated ordeal. The comedy, on the other hand, is apt to degenerate into the burlesque. Hilarity and buffoonery expressed through meaningless grins and gestures are the stock-in-trade of the normal film comedian. The injunction of the true clown "not only witty in myself but the cause that wit is in other men" is generally wasted on him. A comic role perhaps makes a greater call on the artist than a tragic one; pleasure being in the words of the Poet three-parts pain, it requires a touch of genius to bring forth the remaining one-fourth. Nevertheless, it is difficult to reconcile oneself to that genius being so rare as is depicted on the screen. It is possible to argue that those accomplished in comic roles have fewer opportunities for a career, the role itself being so little in demand and, therefore, a real humorous artist is a rare commodity. It is, however, difficult to concede this argument in the face of the more numerous humorous films of the West. We have no doubt that the lack of humour in Indian films is the result of the lack of appreciation of its potentialities and possibilities in the popularity of a film rather than that of dearth of suitable talent or suitable themes out of life's book.

**508. Impact of "star" craze.**—The distributors and the exhibitors have frankly confessed that their choice of a film for exhibition is based on the cast, and the elements of music and dancing. Story for

them is such a secondary consideration as not to figure in their computation at all. We may now consider the quality of these three elements which, according to them, make or mar the success of a film. In earlier chapters, we have dealt with some of the characteristics of the star-system which prevails in the industry today. That the system is being abused and that many more pass under the banner of stars than deserve it, is to our mind fully borne out by the large percentage of flops. The stellar role is not unoften cast in an inappropriate mould. The abuses are as much due to the manner in which stars are made and exploited as to the tendency, too attractive to be checked, to make money while the star shines. The results are far too plain on the screen. Stars in a role to which either on account of age or on account of physical proportions they can do scant justice, indifferent acting, unsuited parts, artificiality, and lack of naturalness and realism are some of the defects which are writ large on Indian films of today. We are not unmindful of great names in film acting and of notable successes on the screen but these are as rare as real class films.

509. **Inappropriate music.**—The treatment of music and dancing and their appropriateness in films are even more revealing. A love-stricken maiden flitting from plant to plant, flower to flower or window to window pouring out her heart in indifferent lyrics is far too common a phenomenon. The sublimity and high tension of a tragedy are often spoilt by a song inappropriately composed or indifferently sung. Those who plan music in films seem to follow the Shakespearean maxim, 'If music be the food of love, play on, give me excess of it, that, surfeiting, the appetite may sicken, and so die'. They forget that that dramatic genius put these words in the mouth of a dignitary of blue blood who quickly changed his love when the occasion demanded it. Apart from this common inappropriateness of music, there is the dearth of good music and suitable contents thereof. We do not deny that films have produced some lyrics of real beauty which will be a joy for ever but when one hears the same monotonous tunes repeated from a dozen cinemas in the same familiar voice, one wonders whether film'and suffers from poverty of talent in music or paucity of composers or dearth of admiration of the real art. If the demand, or craze as we might call it, for music results in such absurdity of situations or indifference in quality, we feel that the time has come when the State should intervene and give the audience what is best for it and not what the music directors consider would be popular hits. We do not think that, even allowing for the demand for musicals, popular sense of discrimination is so low as not to realise which situations are, and which are not, appropriate for lyrical expression.

510. We should also like to refer to the increasingly common use of the play-back system in musical roles of the Indian films. We appreciate that the use of play-back cannot be altogether excluded without an appreciable loss of art and quality in a film; we also know that in film industry the world over this system is being used but we definitely feel that it is being far too over-exploited in ours. A play-back can never be a real substitute for the competent actor-singer or actress-songstress. He or she cannot faithfully portray the feelings and emotions of a song when somebody else is singing it and he or she is only moving the lips in synchronisation. We have put this question to more than one competent witness and have obtained a

corroborative reply. The system is being extended to such absurd lengths as to be fast bringing such play-back singers into such prominence as only the stars deserve. What is worse, the same incapacity or unwillingness of producers to try out new talent manifests itself in this sphere as in that of the selection of casts. The net result has been a sickening monotony of singing voices, another bargaining difficulty for the producer, another expensive item in the film budget, and a new threat to the quality of average films.

**511. Indiscriminate dance sequences.**—Similarly, we cannot too much stress the need for discrimination in selecting suitable occasions for the introduction of dancing and choosing the dance sequence with artistic discrimination. Dance for the sake of having a dance denotes a lack of quality and taste. India is rich in dancing lore and literature. The variety of dancing in the country renders itself adaptable to the demands of all suitable occasions. Vulgarity and ribaldry can easily be ruled out. Nor need we soar in high regions where the air might be scanty and we might be unable to breathe. We can select easily understandable movements and commonly expressive gestures to portray a dance suited to the occasion. The songs which accompany dancing or the dance which accompanies music can both be blended into a pleasing harmony. Instead, we find dances more the handmaid of vulgar music than the expression of any artistic feeling and music as little pleasing to the ears as the dance is to the eye. The harmony to which we have referred above is seldom to be found in the treatment of the dance and music. Quality is sacrificed to the need for giving the quantity; film dances hardly reflect Indian dancing, whether of the popular folk variety or that of the well-known schools.

**512. Designing of sets and planning of dresses.**—In the designing of sets and planning of dresses, the industry has undoubtedly made some marked improvement. We notice, however, that even in the best of pictures there is a tendency towards glamour rather than an attempt to be fully realistic. We realise that directors and producers try to produce an atmosphere which suits the period or the theme but it is obvious from the picture that the results of their researches or inquiries either yield indifferent results or give a limited range of authenticity. It is generally in the mythological films and those dealing with village life that the dress designer gives full play to his inventive genius. In fact, at times it is a moot point whether a village scene is introduced for its appropriateness or for a display of talent for designing costumes. On the whole, however, we are glad to find that in these two respects, the film industry is not open to much criticism, at least of the nature to which it is exposed in other branches.

**513. Requirements of children neglected.**—There is one sphere, however, in which this industry is almost completely deficient. The industry seldom if ever departs from the favourite themes of socials, historicals or mythology into fantasy, cartoons, nursery stories, or other films which would appeal to child audiences. The place of children in society is being slowly recognised in the East but the Indian film art which started with Western inspiration and background need not have been so tardy in its recognition of the special needs of children. Juvenile buoyancy is distinct from adult humour; tragedy has its place in the education of the adult but the impressionability of "under-teens" rules out that medium except when

it is interspersed with a generous mixture of the comic and the humorous. On the other hand, our films treat all types of audiences, adult or child, men or women, the educated and the uneducated with a uniformity which is completely divorced from reality. Even the scenes dealing with childhood in Indian films unmistakably bear marks of an imperfect knowledge of the child's psychology, his habits and his needs. No star is so often repeated in films as the child-star; that seems such a rare commodity as to call for over-use. The result is a precocity which ill-fits the real child's role. We cannot too strongly emphasise the need for the industry to devote its attention to this much-neglected section of its clients.

514. **"Shorts" and newsreels.**—Nor has the industry taken to "shorts" and newsreels as it should. We fully appreciate the difficulties which the industry has experienced in making even the ordinary features a success. The handling of the production of "shorts" and "newsreels" calls for specialised knowledge and technique which are lamentably rare. Indian films, in view of the peculiar demand from their audience for certain indispensable features, such as music and dancing, have of necessity to be of a certain minimum length which leaves little room for "shorts". Still we feel that in the larger public interests, if not to meet general public tastes, there is a paramount need for the gradual curtailment of these features and the substitution in their places of "shorts" of quality and varied themes. They need not necessarily be educative; they can be entertaining and amusing without being too obviously instructive. They can contribute to the general knowledge of the audience without moralising and can be stimulating without being pedantic. We are not prepared to concede that a substantial section of the cinema audience cannot be brought round to appreciate this specialised art or that the ordinary film-goer is so fond of the long feature films as to take no interest in them. We feel that the manner in which the average cinema audience reacts to similar features of Western films is sufficient disproof of the pet theories offered to us that they do not like or have no taste for these commodities. Our own feeling is that if Indian producers will turn their attention to this unfamiliar but essential branch of the film art, they will find gradually success attending their efforts. At present, Government has had to take up this department and make up the deficiency in the industry. That has led to compulsion which is distasteful both to the producer and the exhibitor alike. But the remedy is in the hands of producers themselves. We have no doubt that if Indian producers show a spirit of enterprise, they would soon get rid of this unwanted compulsion and be able not only to secure for themselves the revenues which they surrender to Government but also to educate the cinema audiences into liking the Indian counterparts of Western shorts. Incidentally, they will also ease the problems of reducing the length of main feature films and regulate the quantity of music and dancing which are becoming so much of a bane of Indian films in general. If in the interests of the public and society in general, these are desirable ends, we do not see why Indian producers should be so helplessly submissive to their audiences and not come forward collectively to impose on them what they regard as being to their good and advantage. Such surrender or submission might be the path of least resistance but it is not the path of wisdom or the field of public service, which we know so many producers are not averse from rendering.

**515. Tribute to pioneers and outstanding achievements.**—We have now completed our reference to certain aspects of the films and the film industry in India which in our view called for remedial action. We have naturally dwelt on the defects and those points which we felt required Government and public attention. We should not however, be regarded as unappreciative of the good points or achievements of the industry. In fact, the way it has grown from humble beginnings fighting against adversity must compel our admiration and indeed the admiration of all who set any store by enterprise and initiative. The efforts of great pioneers of the industry were made in circumstances which were often discouraging and demoralising. All honour to them for having persisted and persevered and set the industry on its feet. Nor are we any the less cognisant of the many successes of the film industry some of which have won world recognition and approbation. We have found meritorious productions and come across commendable efforts at improvement and substantial claims to permanence which is the characteristic of real art. We have, however, been concerned here with what we felt were the faults and shortcomings of the industry which needed rectification in the interests of the country and the community no less than those of the industry itself. After all, it is not the outstanding productions which require attempts to better them; mankind's attempts to create a better world are designed to improve the lot of the average and below the average rather than the top class. We would like, with all the earnestness at our command, to emphasise this approach of ours lest we should be considered chary of giving praise where it is due. With this justification of what has gone before, we shall now turn to certain matters extraneous to the industry proper, which in our view do affect the fortunes and prosperity of the industry.

**516. Deplorable exhibition standards.**—We should like to say at the outset that on the whole we have not been impressed by the general conditions which prevail in the cinemas in which the products of the film industry are displayed. There has been some improvement in that some cinemas on modern lines have been built and there has been a gradual but welcome change-over from Western to Indian films. But on the whole general conditions continue to be deplorable. Both in actual construction and the choice of locality, the Indian cinemas leave much to be desired. Their acoustic properties suggest the workmanship of the dilettante. The seating arrangements are rather unscientific and often far from comfortable. The arrangements for hawking eatables are chaotic and unclean. The sanitary and hygienic conditions even in the best of cinemas are at times unsatisfactory; they do not seem to command the attention which public health demands. The projection equipment is old or ill-kept. It is not that the proprietors of cinemas cannot improve upon their existing conditions. It is only the reflection of the general tendency either not to pay attention to elementary amenities of a place of public resort or not to trouble about a thing unless some authority compels attention. Unfortunately for the country but fortunately for the proprietors, the machinery of enforcement of cinema regulations is either deficient or defective or too much burdened with other matters to afford time for enforcement. It is not, therefore, surprising that these conditions still persist after the industry has been in existence for more than twenty years since a Committee last reported on them. But wrong is none the less wrong for being too long upheld and we cannot too strongly condemn either

public tolerance of these conditions or authority's turning blind eye or being apathetic towards them.

517. Throughout the world the stage has been a valuable adjunct to the screen; it provides a useful field of experimentation as well as recruiting ground for the film industry. For the reactions of the audience, the inkling of public tastes, and the selection of acting material, the theatre's role has been and can be most helpful to producers and directors. We fully realise that there are certain limitations which rather restrict the range of usefulness of the stage and which justify a note of caution and circumspection in drawing any analogy between the two. The appeal of the theatre is necessarily limited; the cross-section of the audience is somewhat different; the part required of the *dramatis personae* is of a different type and requires different characteristics in the actors and actresses; the emotional and intellectual appeal of a stage-play follows a different line from its screen-counterpart. Despite this, however, the history of the film industry in India and elsewhere fully bears out the debt which the screen owes to the stage. Indeed, the universality of the appeal of films, the powerful medium which they employ, the psychological reactions which they produce on the audience and the class of the audience itself provide the film industry with a burden of responsibility in moulding its clients which is much heavier than a playwright has when he writes the play for the stage or the stage-players have when they interpret the play to the audience.

518. In India unfortunately the screen has ousted the stage to an extent that the loss has recoiled on itself. We heard general complaints from the industry about the dearth of artistic talent. We doubt whether that dearth is so serious as it has been made out but to the extent it exists we have no doubt that the weakness of the Indian stage is an important contributor to that scarcity. Similarly we were told that the material from which films could draw upon their themes is also scarce. The drying up of stage-plays owing to theatres getting out of fashion is in our view largely responsible for this state of things. We also found producers generally averse to breaking new ground or taking risks; we can well realise their hesitation in taking liberties where an expenditure of lakhs is involved; if, however, the facility of the stage existed they could have tried out at a comparatively low cost the popularity or otherwise of a theme or a stage-play with a view to its adaptation for the screen. We feel, therefore, that the loss of the stage is a serious loss to the screen and efforts must be made to make up this deficiency. Most of the witnesses that have appeared before us have bemoaned the general deterioration in artistic, aesthetic and moral standards and suggested that the deterioration in the standard of films is mainly the reflection of that deterioration. We are unable to subscribe wholly to this view. We do realise that the average citizen of India today is probably less conscious of artistic, aesthetic and moral requirements than in some other countries where, for instance, along with the taste and popularity of the modern jazz one can detect a general comprehension of the classics or where along with a demand for individual freedom and rights that go with it there is an appreciation of duties and responsibilities. Nevertheless, we do feel that to a large extent the deterioration such as is noticeable is also due to the fact that opportunities and means of

maintaining and developing those tastes and standards are seriously lacking. There can be no doubt that during the last quarter of a century there has been a shift in the standard of values and a change in the habits and life of the average citizen which in the absence of suitable substitutes which could fit in with that shift or change has engendered a sense of frustration and bewilderment which probably accounts in the main for this apparent falling off of the standards. It seems to us therefore that if the general tone of the individual's mental and moral equipment is to be raised and the general level of artistic, aesthetic and moral qualifications is to improve, a determined bias must be given to the life of the community; in the field of entertainment, suitable channels must be devised through which the artistic and intellectual life of the community can flow in a clear and even stream and ultimately find its full expression. For this reason also it is essential that the "stage movement" should receive the greatest stimulus from both popular and State patronage. Community theatre and amateur theatricals in educational institutions must receive every encouragement from Government and local bodies and by suitable awards and prizes and other encouragement; the literary talent that is available in the country must be attracted to devote itself at least partly to the writing of social, historical and other plays for which there is so much scope in this country. The State enterprise, however, cannot end here. It must also provide facilities to those who wish to make the stage and screen a career to acquire the necessary training and practice in the art of histrionics. We feel that it is time that those who run the affairs of this country realise this great responsibility and make earnest attempts to fill a serious lacuna in the life of the Indian community.

519. From the foregoing survey, the main lines on which, we feel, the opportunities for improvement in the industry must be sought and the shape and direction which efforts for improvement must take, should be quite clear. We are quite convinced that the industry is not at present in a position to undertake the difficult burden of self-introspection and self-reform. The evils that have crept into the system are far too deep for any superficial treatment, the defects are far too widespread for any sporadic application of remedies. The treatment for the maladies from which the industry is suffering must therefore be on a planned and comprehensive basis covering its entire field. No branch of the industry can be left unattended; the intimate relationship that exists between the various branches of the industry cannot but create repercussions of the failure of one branch to respond to treatment or to line up with the rest in an overall plan for reform. Whether in the field of finance or in the sphere of organisation or for that matter within the realm of production itself a system of regulation must be devised, which would ensure a return of health and popularity to the industry in its various limbs and a continuous process of improvement towards a better state of things. At the same time, it would be fatal to ignore the basic fact that in an industry of this type individual freedom and initiative must be maintained within certain limits which would prevent any detriment to the community as a whole. We are not enamoured of State regimentation in the field of art and entertainment. We feel therefore that the remedies which we must devise for the ills from which the industry is suffering must allow

for the minimum of State interference and the maximum of opportunities to the industry itself to set its own house in order. Whatever plan be devised must therefore be based on the industry finding its own feet in course of time and being in a position to shape its destiny in the best interests of both the community and the industry itself.

## CHAPTER X

### RECOMMENDATIONS

520. In the concluding paragraphs of the previous Chapter we have explained our general approach to the manifold problems with which the film industry is faced today. These problems, as our survey has amply shown, are both diverse and difficult. Many solutions have been offered during the course of our inquiry; the moods of the witnesses before us have varied from despair to subdued optimism, from the slough of despond to the buoyancy of hope, and from the bitterness of censure to the soothing words of sympathy. It is impossible to survey here all these variations, and we propose to refer only to some of the general remedies prescribed for the maladies from which the industry is suffering today.

521. Some witnesses, less out of conviction but more out of despair have suggested nationalisation of the industry as the panacea for all ills. Apart from the fashionable philosophy of nationalisation, the justification for this suggestion has been asserted to lie in the disorganized condition of the industry, in its neglect of the social service which films can render, in the "deplorable" conditions of work which prevail, and in the useful medium of mass education and uplift which films provide. The protagonists of the theory consider that such a medium cannot be allowed to be used or exploited by private enterprise particularly when this has failed to deliver the goods and that the evils are too deep for any less drastic cure. We regret we are unable to subscribe to this theory. It would be wrong to approach the films from the point of view of any other industry. The word may be a convenient term to describe all the various processes of production and commercial aspects of this enterprise and it is generally in this sense, for want of a better and more accurately descriptive word, that we have used it ourselves, but we are definite that there is much less emphasis on mechanical or manual aids to production and much more scope for individual or corporate expression of artistic and aesthetic values in this than in other industries. It would be as suicidal for thought and expression to follow uniform and regulated patterns in this field as in the realm of books. The regimentation of ideas and art would make beauty subservient to the rule of thumb, culture submissive to the will of authority and entertainment subordinate to the philosophy of the State. We have no doubt that this would result in the standardisation of art, which would be fatal to its growth without making industry any the more efficient; the combination of the two would introduce an unhealthy check on individual initiative and enterprise which are indispensable for idealistic conception, and artistic expression. We ourselves feel that at best the time for the consideration of nationalisation in the field of art will come only after it has proved a success in the field of industry. On that road India has far to travel yet before it can be within even a measurable distance of success. The solution of the problems of the films must therefore be found on lines more consistent with the ideas which have already secured our approbation.

We are convinced that the position in which the industry finds itself today is in substantial measure due to the neglect, apathy and indifference of the very repositories of public conscience and authority—the State, the Press and the community which would be the agents of a nationalised economy; their failure up to date is as such a warning against the attainment of the promised millennium as that of the industry is against complacency and letting things alone.

522. This brings us to the other extreme of remedies suggested to us. This school of thought would like us to give the industry virtually a *carte blanche* to regulate its affairs, and place all other agencies, including the State and the community, at its disposal. In other words they would like us to secure for them all the facilities from the other agencies without touching either the organisation or the internal dispersal of the resources and man power of the industry. Those who express faith in the ability of the industry to look after its own interests provided other agents assist it are either ignorant or deliberately pretend not to see the canker which is eating into the vitals of the industry from within. We would reject this method of approach without further argument and content ourselves with saying that virtue lies in owning rather than concealing one's own faults and shortcomings.

523. In our view the remedy lies neither in *laissez faire* nor in regimentation but in curing all the various elements of their defects and deficiencies and ensuring that they combine and co-operate in a joint endeavour to make this valuable medium a useful and healthy instrument of both entertainment and education—a means of uplift and progress rather than of degeneration and decay. While it would be a sad enslavement of human mind if human leisure were to become the subject of purely State dictation, we would not like it to be depraved at the behest of individual fancy. In both lies a danger to the better side of human nature, to its nobler instincts, and to its permanent virtues. We feel, therefore, that while the State and the community should provide the necessary stimulus and corrective, the industry should be allowed to bring out its own latent power to reform itself and that while State and public vigilance and interest should be ever active to prevent the industry from straying into the path of error and failure, the industry should be able to exercise its own powers and functions of self-control and self-regulation. We do not think that this approach is a counsel of perfection though we regard the cry of nationalisation a counsel of despair. We, however, do recognise that the resources of civilisation are not yet exhausted in its search of balance and adjustment between conflicting interests or conflicting theories. It is this approach which has throughout guided us in the recommendations that follow.

524. In our view, the major defects of the industry, from which other minor or incidental evils follow, and which merit our attention, relate to the sphere of organisation, finance, choice and handling of themes, the availability of talent and trained personnel, professional organisations and conduct within the industry and the supply of goods and services. Our survey provides ample support for these conclusions, and we do not propose to give any elaborate justification here for this view.

525. In the sphere of organisation, the industry's main problem is to provide central direction and coordination for its activities spread over a vast area but distributed at present principally in three

regions—Calcutta, Madras and Bombay. It is only by such co-ordinated direction that the industry can be made to think and act collectively where such deliberation and action are essential. We have no doubt whatsoever that in the interests of the community and the industry, individualism which the latter has enjoyed hitherto must be surrendered to the collective principle in substantial measure and that the collective principle should not be based on a regional concept but on an all-India basis.

526. In the sphere of finance, we have to consider the problem in three aspects—(a) the need of the producers for finance, (b) the burden of taxation, and (c) the adjustment of trade relations between the producer, the distributor and the exhibitor. We have no doubt whatsoever that arrangements must be devised to make finance available to the producer on comparatively easy terms. The difficulties are obvious lack of tangible assets and security, the element of risk involved and its peculiar nature, the incalculable factors of inherent artistic qualities, public preferences and the effects of publicity, and the inability to canalise the different stages and branches of production into a single purposeful stream of activity. These difficulties should however stimulate rather than deter the State and the industry from devising suitable machinery. The problem is not in any manner unprecedented; in other spheres a solution for it has been found. As regards taxation, we do not think that anybody can question the right to levy a tax on entertainment; it is now part of the fiscal system of the nations of the world. What we must ensure is that the tax is equitable, its burden is evenly distributed, and that, in that it is a specific tax, a portion of it or the benefit thereof returns to the industry and through it to the particular category of tax-payers. We therefore recognise that the tax should be levied in a manner that it does not become an oppressive burden and does not have the effect of discouraging cinema-goers either from going there at all or from going to higher class of seats; in other words the revenues of Government as well as the industry must expand in accordance with the expanding demand for films and not be subject to the law of diminishing returns. We also feel that while State Governments can legitimately utilise this source of taxation towards expanding their general revenues, the consumers i.e. the cinema-goers, who ultimately pay this tax, and the industry whose returns are undoubtedly adversely affected by its high incidence, are justified in asking that a reasonable proportion of this tax should be utilised for the well-being and improvement of the industry. There is also another aspect of the financial problems; that concerns the terms and relationship between the producers, the distributors and the exhibitors. In this connection, we have had complaints from the producers that the distributors and exhibitors are having the better of them although they themselves have to take the risk of investment and borrow capital at exorbitant rates of interest. The distributors, on the other hand, complain that they have to take unusual risks particularly where they stand guarantee and directly or indirectly finance productions while the major share goes to the exhibitors and the producers. The exhibitors on their part emphasise that their contracts with distributors are one-sided and that they are on the one side harassed by petty officials and discretionary rules and regulations and on the other by the demand of the producers and distributors for accommodation or compliance with the one-sided provisions of the contracts. The course of the industry has brought many an up and down in the

fortunes of the producers and exhibitors; sometimes one is in a better bargaining position than the other. At the same time, the general community has to bear the consequences of the respective ups and downs and it complains that whoever is up and whoever down, the adverse results ultimately fall on it. For instance, whether the producers are prosperous or the exhibitors thrive, the conditions inside the cinema remain as unsatisfactory as before while the quality of the film shows no signs of change for the better. It is clear, therefore, that in the interests of the parties concerned and the general community this state of affairs should be put right.

527. Then comes the question of selection and handling of the subject and its treatment in the picture. To some extent the improvement in the producer's finance is bound to affect this branch of activity as well, but having regard to the general deterioration that has set in, we are definitely of the view that there is sufficient justification for intervention and the provision of outside stimulus and direction, as well as for proper training and improvement of talent available to the producer. We are convinced that means must be provided to bring stories to the producers, to train up and improve the quality of technicians, directors, artistes etc., who are engaged in production, to ensure proper choice and handling of themes and their exploitation, and to see that the finished product conforms to certain accepted standards of decency, taste, quality and public education. This is necessary alike in the interests of the producers and those of the cinema-goers. The percentage of flops has now reached an alarming figure; the standard of production has considerably declined; the uncertainties of the trade have increased to the point of making it a gamble. All these trends are both unhealthy and unbusinesslike and are having a deleterious effect on the mental and moral make-up of the audience. We must remedy each of these if films are to play their part in the life of the nation.

528. We also consider that there is a very urgent need for raising professional standards of talent and conduct. We have already dealt in sufficient detail with the evils that prevail, the deficiencies that exist and the consequences that devolve on the community and the industry. We may only add our strong view that there is as much need for efficient and well equipped institutions for teaching and training as there is for the development of an *esprit de corps* among the various professionals in the industry and for the organisation of these professions on lines which would promote the maintenance of healthy codes of conduct and professional standards among the members of each profession. It is essential that the consciousness of all this should grow among them and that the necessary professional and public spirit is created and developed. All for each and each for all is a maxim of which there is great need in the country as a whole. In the film industry, the condition of which we have described in the preceding and earlier chapters, such need is particularly marked.

### Organisation

529. **Film Council.**—On the organisational side we would recommend that early steps should be taken to set up a statutory Film Council of India as the central authority to superintend and regulate the film industry, to act as its guide, friend and philosopher, and to advise the Central and State Governments in regard to various matters connected with the production, distribution and exhibition

of films. Such a Council, we envisage, will give the industry the necessary stimulus and inspiration to regulate its affairs on healthy and constructive lines, ensure that organisationally it functions in an efficient and business-like manner, ensure professional conduct and discipline in its various branches and enforce standards of quality which would make the film a cultural agent and an instrument of healthy entertainment. There are other important functions which we should like to assign to it and which we would detail later.

**530. Composition.**—In our view the ideal composition of the Council would be as follows :—

- (1) A chairman, preferably a person of high judicial status commanding an eminent public position, and possessing a depth of cultural background, to be nominated by the Central Government.
- (2) (3) and (4) Three representatives of Producers.
- (5) One representative of Distributors.
- (6) and (7) Two representatives of Exhibitors.
- (8) One representative of Directors.
- (9) One representative of Artists.
- (10) One representative of Technicians.
- (11) One representative of labour in the film industry.
- (12) and (13) Two educationists
- (14), (15), (16) and (17) Four persons to be nominated by the Central Government in consultation with State Governments—one representing each of the States of Bombay, Madras and West Bengal and the fourth representing other States, preferably those taking an active and genuine interest in films; and
- (18) A financial expert.

The above-mentioned composition is prompted by the desire to secure representation of all interests who have a stake in the industry or who can tender advice of value.

In addition; it is our intention that the Film Council should set up Panels to deal with the different activities of the industry—Production, Distribution and Exhibition in general, as well as research both psychological and technological, the manufacture and supply of raw material, etc. We also contemplate that in course of time the Council should take over both the Production Code Administration we are recommending below and the Board of Censors already constituted by Government. Other sub-organisations can be set up by the Council from time to time to facilitate a proper division of work or devolution of authority. We also recommend that the Council should set up liaison agencies at each State headquarters to look after the interests of the industry and to advise State Governments on its behalf in regard to the various matters in which its advice may be sought.

We should like to emphasise that we regard it essential for the success of this institution and to enable it to play its proper role in the industrial set-up that Governments both Central and State should endeavour to make the Council a real and living institution,

fully representative of the industry as well as the principal adviser of Governments on all film matters. With the balanced composition which we have suggested we see no reason to apprehend that it will be prompted by narrow parochial interests or lack authority and competence. On the other hand we feel that it is through such an institution rather than through its own direct agency or intervention that the Central and State Governments can succeed in making films the real and effective instrument of art, culture and healthy entertainment.

**531. Statutory powers.**—We would like the Council to be a statutory body with certain regulative and supervisory powers over the industry to enable it effectively to intervene in the event of disputes between the various branch organisations of the Industry and to ensure that it can effectively enforce compliance with standards of production and of professional conduct. For standards of production, it can function through the Production Code Administration to which we shall revert later and in regard to disputes on professional conduct it should function through its own tribunals or appellate jurisdiction. To give it the requisite voice of representation and authority we should welcome the choice of representatives of the various interests in the film industry to be made in consultation with and through representative bodies to which we refer later.

**532. Research.**—On the research side, we would like it not only to undertake and promote technological research but also to initiate and undertake psychological research such as audience research in terms of various age-groups, children, classes of audience, sexes, and cross-sections of cinema-goers.

**532a. Studios.**—We have commented on the deficiencies of studios; we feel that a great deal of improvement is necessary before they can serve the real purpose of the industry. We would, therefore, like the Council to be authorised to license studios and to arrange for their inspection both before and periodically after the issue of licences. We will lay stress upon the conditions that prevail inside studios as well as upon the location of studios, because we realise the importance that environment plays in all creative work. It should be the aim of the Film Council to set up film colonies outside the city limits of the main production centres, located wherever possible in a green belt set apart by the town planning authorities. The development of such colonies would, in our view, encourage co-operative effort in the film industry, and we hope that town development schemes will take due note of this essential feature wherever the film industry establishes itself.

**533. Control over production.**—Some witnesses have suggested to us that in order to improve the standard of production, to ensure that persons of the right type and merit are engaged in the profession and to control the volume of production there should be a system of licensing of producers or the issue of licences for the grant of raw-stock. We have carefully examined this suggestion but consider that having regard to the other recommendations we are making for the regulation and control of this industry, this measure which it would be very difficult to administer without avoiding charges of unfair discrimination, favouritism and unnecessary stifling of productive effort, had better be eschewed. We have ourselves no doubt that if our recommendations are fully implemented the need for

such a measure will not arise. At the same time, to provide against any unforeseen contingencies or against an emergency such as war, the Council should be given the authority to regulate the volume of production, to license producers, to prescribe their qualifications—not necessarily academic.

**534. Training institutions.**—We are separately proposing the setting up of training and teaching institutions of technicians, directors, artists, etc. In particular we are suggesting the institution of a Central Institute of Film Art as a first step in the evolution of a Film Academy. We would like these institutions to be run under the supervision and control of the Film Council. In addition to these functions we would like the Council to discharge the following functions:—

- (a) Calling for such returns or information from the various bodies or units in the film industry as it may deem appropriate.
- (b) Issuing annual reports on the industry dealing with its various branches and activities, which should be laid before Parliament with such comments as the Central Government may make.
- (c) Conduct of a quinquennial survey of the industry as suggested elsewhere.
- (d) Encouragement and promotion of Film Libraries, Clubs and Societies.
- (e) Approval of regulations for the associations of Producers, Directors, Distributors, Exhibitors, Technicians, Artists etc. on the lines we have suggested separately.
- (f) Appellate functions in regard to the distribution of raw film through Producers' Associations.
- (g) Regulations for the control of expenditure on publicity.
- (h) Award of annual prizes for the best picture, best acting, best technical effort, best review, best book on film art, best film story, etc. Selection of films for exhibition in India or abroad at festivals of cinematic art.
- (i) Issue of a film journal containing important statistics relating to the industry, articles on research and development of the industry, expert reviews of films (on the lines of the publications of the British Film Institute or the Joint Estimates of current motion pictures in the U.S.A.) and information in regard to productions in hand, etc.
- (j) Encouragement of the stage as training ground and experimental field for film industry and as an allied cultural and entertainment institution.
- (k) Establishment and maintenance of a Central Film Library, a Story Bureau and a Casting Bureau.

**535. Story Bureau.**—The various suggestions placed before us in connection with the establishment of a Story Bureau amount briefly to this: The Central Story Bureau should analyse and prepare brief abstracts of the stories published in this country (irrespective of language) and, if possible, of those published abroad, as well as of any manuscripts offered to the Bureau. In each case, the abstract

should give a sufficient account of the plot and details of the author or owner of the script. Such abstracts should be sent to all producers who, on finding a story which suit their particular needs, could communicate directly with the author. Though such Central Story Bureaux do not appear to have been tried by the film industry in any other country, there are theatrical agents in the United Kingdom and elsewhere who publish periodical catalogues of the plays available through them for stage presentation and such lists have proved of great help both to amateur and professional producers. If such a Bureau is established in this country, its benefits to authors, and producers as well, would be very great. We feel, however, that such a Bureau cannot conveniently be set up through official means. We recommend, therefore, that the Film Council should examine the possibility of setting up such a Bureau with branches in different parts of the country. It will have to function at all the various cultural centres in this country where fresh material is published, and also keep in touch with the literature of at least three or four other countries. The Bureau could make a small charge for its services to authors and producers.

**536. Casting Bureau.**—The Production Panel of the Film Council should also set up a Casting Bureau which should serve as a clearing house of talent and meet the needs of the producers as they arise. The evils of casual employment of extras have been painted in rather lurid colours before us at Bombay. We have also heard evidence in Madras coming from Artistes themselves which show us certain defects of decasualisation of extras. We feel that this class of artists requires particular attention as it is being exploited by unscrupulous persons and is sometimes the victim of certain undesirable trade practices. We hope that the formation of guilds which we have suggested elsewhere would afford them some protection. The establishment of a Casting Bureau which would make for mobility of such casual employees would in our view be helpful towards a solution of their problems.

**537. Educational Panel.**—We would also suggest an Educational Panel attached to the Film Council which should act in co-operation with the Ministry of Education at the Centre and the Departments of Education in the various States in order to develop the use of film in education. Each State should employ an officer, in their Department of Education, a specialist in the line who would guide the schools in the proper use of films. The Educational Panel would be in close touch with the educational activities of U.N.E.S.C.O. and should definitely encourage the production of educational films and those intended specially to cater to the needs of children. We have no doubt that in this task the Research Section of the Council to which we have already referred would lend its competent assistance.

**538. Short Films Panel.**—The Council would no doubt also have a Panel for Documentary Films, whose function would be to encourage and supervise the production of documentaries by private producers. It would be necessary for this Panel to maintain a close liaison with the Department of the Government which would be producing news-reels and documentaries until private enterprise can take it over. In the membership of this Panel, therefore, Government also should be represented.

**539. Exhibition Panel.**—The Exhibition Panel of the Film Council should devise means for the periodical testing of the technical standards of the equipment in the various cinemas in the country and ensure that these are maintained suitably. In this connection, they would have the co-operation of the Distribution Panel also in arriving at satisfactory standards.

**540. Film Fund.**—We have no illusions about the financial requirements of an enterprise of such big proportions. In the very nature of things, the Council must have highly skilled staff at its headquarters and competent representation elsewhere. We consider it unfair that the entire burden of this institution should fall either on the industry or on Government, though we do envisage that the Central Government will give it suitable grants. For financing this institution, we would, therefore, suggest the following means:—

- (a) A cess on raw cinema film imported into or manufactured in this country at the rate of one pie a foot and on exposed cinematograph film from abroad imported into this country at two annas a foot for the first copy (negative or positive) and one anna a foot on further copies. The proceeds of the cess are to be ear-marked for expenditure on research and development of the film industry and the running of training institutions and not to be spent on staff and other activities of the Council.
- (b) The funding of 10% of the net income from the levy of entertainment tax on the exhibition of films. We estimate the needs of the Film Council at this figure, but if it takes time to develop the various branches of activity suggested by us, it may be sufficient to start with an initial figure of 5% rising in the course of three years to 10%.
- (c) Charging of fees for issue of licences, certificates of approval etc. to cover the cost of administration of the particular licensing regulation etc., e.g. licensing and inspection of studios; issue of approval certificates by the Production Code Administration
- (d) A nominal contribution from recognised subsidiary associations.

We need hardly justify these recommendations at any great length. Our proposal at (a) above is in accord with similar levies in other industries e.g., cotton, tea, lac, etc. The assesment of a cess on the footage of raw film will distribute the incidence fairly between large and small units as well as between films having a wide market and those having a restricted market. The levy of a cess on foreign films would be fully justified because they would also benefit by improvements in the exhibition sector as a result of research, and further it is only fair that they should also contribute for the benefit of the industry as a whole. As regards (b), we feel that this is the best manner in which our recommendation that a part of the income from Entertainment tax should be utilised for the benefit of the industry and the cinema-going public can be implemented. Receipts under (c) and (d) are virtually contributions for services rendered. We would like to make it clear that we do not support the levy of heavy charges for issuing certificates of approval by the Board of Censors.

The expenditure on the Central Board of Film Censors should be met from the funds of the Council even during the period that it is maintained by the Government, subject to a suitable monetary limit. It should not depend on certification fees for its operation, though it may continue to levy a small fee from Producers at the time of application for censorship to meet only the secretariat expenses.

**541. Associations and Guilds.**—We need hardly give any elaborate justification for the other functions which we have suggested for the proposed Council. We should, however, like to say a word or two about our recommendation regarding the Council's approval of the regulations for the Associations of Producers, Directors, etc. We have been struck by the lack of co-operation amongst the various branches of the film industry. We have also found that for lack of proper associations some of the branches are either in a disadvantageous position *vis-a-vis* others or are disintegrated into an undesirable freelance individualism. We are quite convinced that these tendencies are neither good for the industry nor for the individual professions. If these various branches are to play a proper and effective role in the whole process of film production and have also to make a solid contribution to the healthy development of a great national undertaking, it is essential not only that these branches are properly organised amongst themselves but also that they are able to enforce proper standards and rules of discipline, obtain for their members equitable and reasonable terms and achieve a measure of co-operation which will place them in a position in which they would be able to look at themselves both as individuals and as parts of a great industrial machine and as important members of a great community. In many respects the film industry reminds one of a craft rather than of an industry or art; there is a measure of inter-dependence between the various branches which renders impossible any independence of conduct and action. After having given careful consideration to these various aspects we have come to the conclusion that if the industry is to make necessary headway it is essential that the various branches should be encouraged and even compelled to form Associations on a basis which would be more akin to the Guilds rather than to some of the modern corporate associations. These associations should have effective powers to take collective action against delinquents in their own fold, to ensure discipline amongst them and to create a common outlook and a feeling of common interests amongst their members. It seems to us unnecessary to have any separate legislation for these associations or guilds; instead, power can be given to the Film Council which can supervise their functioning and can act as an appellate authority over disciplinary and other important aspects of their activities. It is essential for the success of this system that by statute the industry should be required to have nothing to do with any unrecognised associations or with non-members. The rules of membership of these associations, the admission and expulsion of the members, the expiry of their membership, etc. should all be laid down by the Film Council but primarily enforced by the associations themselves. We hope that in this way unhealthy competition or inequality between members of various branches would be done away with and the industry would settle down to healthy traditions, with rules of conduct and terms and conditions of employment based on collective rather than individual bargaining power. We may mention instances of action which

should be taken by such associations. One is about the participation of artistes in a number of pictures at the same time. Both the Association of Producers and the Association of Artistes should arrive at a working arrangement by which no artiste is permitted to take part in more than two pictures at a time and that, in turn, the productions themselves must be completed within a reasonable time, say, six months, so that the artistes can feature in a maximum of four pictures in each year. Similarly the Association of Technicians should enter into arrangements with the Association of Producers regarding the rules for the training of apprentices and for the interchange of technicians between this country and others. These two are only examples of co-operative action which we consider most urgently needed.

542. It is our intention that representatives to the Film Council on behalf of Producers, Directors, Artistes, Technicians, etc. should be elected by the respective associations which would, we hope, have at the apex a federal or central association. Failing such an institution a suitable method of election from various associations could be devised. We would leave it to the Government to decide whether it would prefer to have one nominee in each case or an elected panel of names out of which it would make its own choice. In either case the representative capacity would be there and we have no strong preference for any particular alternative.

543. **Production Code Administration.**—On the question of film themes and their treatment in pictures we have already expressed our strong inclination in favour of the setting up of a Production Code Administration. The remedy for the state of affairs which we have reviewed in Chapter IV lies in the establishment of such an organisation practically on the lines of the Production Code Administration in the U.S.A. and to insist upon the shooting script being approved by such an organisation before the film is shot. Separate legislation would not be necessary for this purpose if the Govt. accepts our recommendation for the setting up of a Film Council and proceeds expeditiously to implement it. We envisage the Production Code Administration as an adjunct to the Film Council just as we visualise that in course of time the Council would be able to take up the functions of the Board of Censors. But whether the Council is set up or not or whether there is any delay, we would recommend that the Govt. should set up the Production Code Administration as soon as possible. For the first five to ten years depending on the experience of the working of the Production Code Administration and of the Film Council, we consider that the Govt. should be responsible for the constitution and the administration of the P.C.A. In other words, for this period the P.C.A. should function under the general supervision of the Central Ministry concerned but after this period, the Film Council should take over the P.C.A. while the Government should continue to nominate the heads of the P.C.A. in consultation with the Film Council. When, however, the Film Council develops into a full-fledged controlling body and acquires the necessary objectivity required for the conduct of the P.C.A., Govt. should withdraw its control even over the constitution of the P.C.A. and limit its choice only to the Chairman.

We hope that there would be no constitutional difficulties in the setting up of this or other bodies which we have recommended. If there are, then in the interests of all concerned, it is essential that

they should be got out of the way. It is possible that the industry will offer to set up a body of its own in preference to an organisation sponsored by Govt. If such a claim is made we feel that it should be resisted. In this connection it might be worthwhile mentioning that the head of the Production Code Administration in the U.S.A. is not a man drawn from the industry but one with a good record of public administration. The industry need not, therefore, object to the Production Code Administration being independent of the industry during the interim period and carrying on its work uninfluenced by conflicting interests.

544. The functions of the P.C.A. should be the same as the functions of the P.C.A. in America. It should have four regional branches in Delhi, Calcutta, Bombay and Madras, and a Central Office, the location of which could be decided later. Each Regional Committee should have five members and a Chairman (to be nominated by Govt.)—the members to represent as far as possible the regional languages. The Administration at the Centre should have the following membership:—

- 1 Chairman (to be nominated by Govt.—preferably a man of judicial attainments with a good cultural background).
- 4 Chairmen of the Regional Committees.
- 1 member representing producers
- 1 member representing the Finance Corporation.
- 1 member representing Government.
- 1 educationist.

9

545. **Secrecy of production.**—It is likely that the suggestion of submitting all scripts to a common office might arouse some opposition, in view of the numerous cases of "piracy" of ideas that have been mentioned to us. Many witnesses, who have supported the idea of prior scrutiny of scripts, have raised this issue and asked us to suggest some protective measures. We feel that once it has been decided that all scripts should pass through a central office, cases of piracy would diminish instead of increasing, and that the best guarantee against piracy is contained in the provision that the infringing scripts also would be scrutinised by the same office and would be automatically rejected.

546. In addition to the scrutiny of the original scripts the Production Code Administration would have to advise on changes adopted later by the producers, to give a certain measure of positive guidance and exercise some control over the handling of the pictures. It would therefore have to maintain an expert staff to be able to advise producers in the subsequent stages of handling of the themes and pictures. Frequent consultations with producers would be necessary while the film is on the set and at the final stage when the picture is completed, the entire film would have to be reviewed. We would, therefore lay all the emphasis at our command on the Production Code Administration being assisted by a first rate body of experts.

547. In the U.S.A., the P.C.A. charge individual producers a fee for services rendered, which varies according to the footage and budget of the picture, the average incidence on feature films being a fraction of one per cent of the budget. We recommend that only a nominal fee should be charged by the P.C.A. to be set up, and that its budget should be met from the Film Council fund. For the period the P.C.A. is operated by Government a monetary limit may be fixed, as in the case of the Boards of Censors, to the contribution from the Film Council funds towards its operation of expenses.

548. **Scrutiny to avoid wastage.**—In the United States of America, the Production Code Administration came into being primarily to ensure that the films conformed to generally accepted standards of social behaviour and convention. We feel, however, that in India, such an Administration, by eliminating several sources of wastage, will in addition ensure considerable savings in the cost of production and in the total investment required for running the industry. Quite apart from the improvement in the selection of themes and their presentation, which we are confident will follow from prior scrutiny of scripts, we feel sure that the savings in the cost of production will largely exceed the industry's expenditure on running the administration.

549. **Saving of raw film consumption.**—We also feel that with production based on completed plans, it would be possible to secure some reduction in the amount of raw film used. This is quite important by itself, apart from the saving in costs, since it would reduce the value of imports of this commodity. We have estimated the annual requirements of raw film on the basis of figures furnished by the industry. According to their estimate, the average footage shot is about five times the length of the finally edited negative. We are informed that in some cases the footage shot is ten or even twenty times the footage used and that the figures of five times represents a rather optimistic average. The proportion of negative film to positive film imported into the country would also support the belief that very much more film is wanted in the form of negative than is currently realised. Since negative film costs much more than positive film, the monetary saving in this direction would be even greater than the overall reduction in the volume of imports.

550. One of the functions of the P.C.A. should be the scrutiny of publicity material and it should be possible for them to enforce the production, before them for approval, of every item of publicity material to be released with the film as well as advance photographs circulated to the film journals. In this connection we could not do better than base the code on the advertising code for motion pictures issued by the Motion Picture Association of America. (Appendix XVIII).

551. We would also recommend that the Production Code Administration should be entrusted with the work of approving films for purposes of export outside India. We realise that at present Indian films do not have a substantial export market outside Pakistan but, as we have stated elsewhere, we think all the export markets must be and can be expanded and that there would be sufficient field for producers to produce pictures specifically for foreign countries particularly in the Middle East and Far East. In course of time an export market of sizeable proportions might be established in the

English speaking regions as well. The pictures which we send out from India should be representative of its culture, history, traditions and art. They should also be messengers of peace and good-will. It is, therefore, necessary that the pictures intended for export are scrutinised from this point of view and, if necessary, altered to suit foreign markets. We cannot think of a better authority than the Production Code Administration to look to this important work. Such scrutiny should apply not merely to complete pictures but to stray scenes, sequences and process shots made in this country as well as to newsreel shots. It would follow as a natural corollary that film exposed in this country should not be sent abroad unless it has been processed for scrutiny by the P.C.A.

**552. Government supervision and control.**—The recommendations which we have made earlier would serve to centralise the administration of the industry in more than one respect. We visualise that in course of time the Film Council will be holding in its hands the important strings of the industry and the Production Code Administration will give an all-India direction to the tone and standard of the films. The other subsidiary organisations of the Film Council will, we are sure, help in giving a new turn to the wheel on which we laid emphasis in Chapter IV. The Film Finance Corporation suggested later in this Chapter will centralise in itself the bulk of the financial operations. The need for centralisation is, however, equally great in the governmental sphere. We have pointed out in Chapter III the multiplicity of the authorities, rules and regulations which it is the misfortune of the industry to deal with at present. We have no doubt that this multiplicity and the lack of co-ordination and uniformity constitutes a strangle-hold on the industry's neck. Some of them are obstructive to its growth. Some definitely cause vexatious and avoidable delays. Many of the authorities concerned have hardly any proper appreciation of the needs and requirements of the industry and cannot, therefore, have a sympathetic understanding of these. The State Governments in the administration of such functions as fall within their domain, seem to operate more on an individualistic than collective basis. The enforcement machinery of the entertainment tax is not very effective except in a few States. An industry which has such tremendous potentialities and power, which has its branches spread far and wide like the historic banyan tree in the Botanical Gardens at Calcutta, which makes no mean contribution to the revenues of the States, should not be left to suffer under these handicaps.

**553. Central control of industry.**—At the time the Indian Cinematograph Act was passed, there was very little production of films in this country, but for obvious reasons it was decided that the exhibition of films should be a matter of Central responsibility, both with regard to the sanctioning of films and the regulation of cinemas. Under the Act, the rule making powers were vested in the Governor-General in Council. Although these powers were transferred to the local Governments, by the Devolution Act of 1920, the legislative powers continued to remain with the Centre. The Cinematograph Enquiry Committee of 1927-28, which recognised the need for guidance and control of the industry, suggested the formation of a Cinema Department at the Centre to deal with the film industry. In this connection, they said, "The question arises as to the appropriate governmental authority for this work. The provincial authority suggests itself naturally in the first place since the development of

industries is a provincial subject. But we may say at once that we do not propose to leave this to the provinces. Every characteristic of the cinema industry makes it unsuitable for provincialisation..... Further, substantial results can be achieved only with the co-operation and assistance of all provincial governments and the Indian States also. Moreover, the independent entry of the province into this field would mean such reduplicated and uneconomic effort. The Central Government is, therefore, obviously, indicated....." This recommendation was made because of the special nature of the industry, even though the sociological implications of the film had not been fully realised at that time. It is significant that they came to this conclusion even at a time when the transfer of powers to the Provinces was the only method for ensuring independent democratic control. Under the Government of India Act, 1935, the position under the Devolution Act was however maintained, and the Provincial Legislative List included "theatres, dramatic performances and cinemas, but not including the sanction of cinematograph films for exhibition" (item 35), whereas Concurrent Legislative List Part II contained provision for sanctioning cinematograph films for exhibition.

**554. The Constitution Act.**—The 1950 Constitution, which in such matters generally confirms the *status quo*, brought the certification of films on to the Union List in view of the Indian Cinematograph (amendment) Act of 1949, but made no provision for Central regulation of the production of films or of the places where they are exhibited. Incidentally, the centralisation of the power to certify films happens to be the only instance of action taken on the recommendations of the earlier Committee, and it was presumably considered that any further action could await the recommendations of this Committee.

**555. Centralisation of responsibility.**—Within the last twenty years, the industry has developed very greatly, and today its scope and interests cover the whole country. The industrial unit consists of both theatres and studios, since neither can function without the other. Films produced in any State depend today upon exhibition in other States for commercial success. This link between production and exhibition makes the whole industry one indivisible unit, even though the parts may be located in different States. Taking first the production industry, we found even at the commencement of our enquiry that the State Governments do not possess the statistical information so essential for proper supervision and assistance to the industry, and also lack the direct contact which is essential for proper supervision. We find at the conclusion of our investigation that its problems are of a nature that can be comprehended only when viewed as a whole. Moreover, many of the difficulties of the industry are of an all-India nature, being connected with the import of capital equipment, production-stores and raw film, the certification of films for exhibition, the raising of capital for the industry and the course of inter-State commerce.

**556.** We consider the transfer of the production industry to the control of the Centre would also help in the implementation of a co-ordinated policy of guidance in the production. The Centre is the constitutional authority to sanction the exhibition of films and any policy which they desire should be adopted by producers. The general tone and content of the films will need to be discussed in

detail with the producers and made clear to them, and for this purpose means should be devised to make such advice available to producers at every stage of the making of a film if the policy is to be effectively implemented. We therefore recommend that legislative action should be taken immediately to declare the control of production of films by the Union expedient in the public interest and thereby to entrust full responsibility for the production side of the industry to the Central Government.

557. In the matter of the exhibition of films, we have pointed out the numerous differences that exist between one State and another in the regulations regarding cinemas and the need for a common and high standard. We feel therefore that the regulation of cinemas would also prove more satisfactory if, as originally, the rule-making powers were retained at the Centre. As in the case of a number of other Acts like the Arms Act or the Press Act which are also concerned with aspects of public safety and welfare, the executive authority would be vested in the State Governments, but we feel it is essential to secure a uniformly high standard of safety in all the cinemas in the country and that this can best be brought about by the Centre taking direct interest in the matter. The review, earlier in this report, of the regulations now in force in different States would indicate the numerous gaps and omissions that require to be closed. We would suggest therefore that this matter should be placed in the Concurrent List enabling the Central Government to introduce legislation of general application to the whole country while the State Governments not merely administer the Act but also make such local rules as are necessitated by the different conditions. Such Central responsibility should extend, in our opinion, not merely to cinemas but also to all places of public resort. We have reviewed in Chapter III the general conditions which should govern all such places in order to ensure the safety, life and convenience of the people who visit them. A comprehensive code of regulations should, in our opinion, be drawn up by the Centre and made uniformly applicable to all places of public resort in all States of the Union. In addition, the Centre should also draw up a brief code covering cinemas in particular with special reference to the layout and safety devices in the projection booths as well as to the question of visibility of the screen from all the seats in the auditorium. The regulations in regard to projection booths should, however, be reduced to the minimum in the case of cinemas which show exclusively safety film. Such a concession would be perfectly justified and would also help to quicken the change-over from inflammable film to safety film, which, we consider, very necessary in the interests of public safety.

558. For the reasons which we have mentioned above we consider that to the extent that under the above recommendations the Centre would be responsible for certain activities of the film industry, the responsibility of the Centre should be exercised through a Department which would co-ordinate, within the normal ministerial responsibility, the various governmental activities relating to this industry. The Press and the Radio are branches akin to the films. Publicity and Information are also kindred activities. In these circumstances we feel that the best place for the department concerned to be in would be the department which is concerned with these activities of the Central Government. We realise that there

might have to be some bifurcation in regard to the actual responsibility for the exhibition of films and for film production. Whatever this bifurcation may be, films as such should be the concern of one department which should deal with the industry and the public on this subject and should co-ordinate Government's activities. There can be no objection, for instance, to the Department of Industry dealing with production of equipment or raw film, to the Commerce Department dealing with the import of raw films and machinery, and to the Information and Publicity Department dealing with the actual censorship of films. But it is the department concerned with Information and Publicity which should have general responsibility for films and should be able to represent to the other departments the needs of the industry. It should be for this department also to deal directly with the Film Council and, to the extent that it would be necessary for the Government to speak with one voice, the spokesman of Government should be one Department or Ministry.

559. Similarly, we would like that in the States there should be one department which would concern itself with the responsibility of the State for certain branches of this industry, particularly cinema houses. That Department also should preferably be associated with the Ministry which controls Information and Publicity. If, however, for any administrative reason all these branches are combined in the Home Department the department concerned should have control over the industry. The same co-ordination should be extended to the district sphere where the administration of the rules and regulations, licensing and other matters must be centralised in the District Magistrate. It should not be necessary for the cinema-owner or the licensee to knock at so many doors. The District Magistrate should act as the co-ordinating authority to put an application through the specialist authorities expeditiously and finally apprise the applicant of the decision on it.

In particular, we would like to emphasise that early attention should be paid to ensuring minimum standards of amenities in cinema houses and regulating charges for admission on the basis of the amenities actually provided. We do not maintain that the amenities should be the deciding factor but that may be one of the important factors that should be taken into consideration. The hygienic and sanitary provisions made in the existing cinemas are generally of poor quality and inadequate. Proper attention should be paid to the necessity of making up this inadequacy. The improvement in the machinery of enforcement which we have suggested earlier must cover this particular aspect as well.

560. The improvement of the enforcement machinery of the collection of entertainment duty also requires immediate attention. We were struck by the improvement in the collections which the organisation in the U.P. has been able to show recently as a result of strengthening the enforcement staff. We have no doubt that if that machinery were further strengthened in U.P. and similar administrations were set up in other States on a comparable basis not only will there be a substantial improvement in the income from this levy but indirectly the producer also will benefit by an increase in the divisible share between the exhibitor and the distributor. The general trend of the evidence laid before us was that there is considerable leakage at the exhibitor's level, that as a result of this leakage the exhibitor and his subordinate staff benefit at the expense both of the distributor, producer and the public revenues

and that illegal practices extend even to the forging of tickets or using the same ticket a number of times. We have reason to believe that at present the States Governments are losing at least a part of their revenue which is their due, and that with the uniform application of suitably devised measures, the revenue in each State could be improved even if the rate of duty is reduced.

561. In this connection, we would like to refer to the present restrictions on the footage of films which may be censored and/or exhibited. As we have discussed earlier, we feel that this restriction has not achieved any of the results planned for or even hoped for. We recommend, therefore, that this restriction should be withdrawn. We have recommended the establishment of a Production Code Administration which we expect would more directly bring about an improvement in the standard of films. We have also given reasons how this and other measures that we have suggested would bring about more effectively a reduction in the total consumption of raw film in this country. We have incidentally pointed out that in spite of the restriction on the total footage of each film there has been no limit placed on the duration of a show. In our view, this is the point which requires special attention. We recommend that in any show there should not be a display of pictures on the screen for a duration in excess of 120 minutes without interruption. Shows of longer durations should be split up so that each part does not exceed the duration mentioned above and is separated by at least 10 minutes from the next part of the show. Further, there must be a gap of at least 20 minutes between one show and another in order to enable the outgoing audience to leave their seats conveniently and for the incoming audience to take up their seats while at the same time the doors are kept open for change of air. Exhibitors would naturally like to hold as many shows in a day as possible and moreover the cinema-going audiences have certain preferences in the matter of timings which the exhibitor would not like to ignore. Taken in conjunction with the limits already laid in most States for the closing hour of the last show of the day, we feel that these recommendations which we consider essential in the interests of the health and welfare of the audience would by themselves bring about a gradual reduction in the length of feature films and that too in a manner which could not be misinterpreted as interference with the right of the producer to tell his story in the fashion he considers most suitable.

### **Finance**

562. We have given careful consideration to the solution of the problem of finance for the producers and have come to the conclusion that the establishment of a Film Finance Corporation, suggested by many producers and others engaged in the industry is both urgent and essential. We have already indicated the reasons why a film producer is at a particular disadvantage in raising finance on easy rates of interest compared with his counterpart in other industries. If the film industry is to be rehabilitated and its future as a great nation building enterprise to be assured, we see no escape from regulated finance made available through an institution which could be depended upon to observe the rules of payment and to render genuine help and assistance to the

industry. We, therefore, fully endorse this suggestion. In our view this Film Finance Corporation for the reasons which we have stated in Chapter V should have a capital of Rs. 1 crore with authority to borrow another Rs. 1 crore with the previous sanction of the Government of India, by the issue of bonds and debentures. As the industry develops, the need for finance would grow. To meet this contingency there should be a provision that with the sanction of the Central Government the limit of borrowing could be increased as also the amount of capital. The capital required for this Corporation should be subscribed in such manner as to give the various interested concerns, namely, the State, the community and the industry a stake in its operations. For State finance we suggest that at least one-half of the capital should be raised by the Central and State Governments together. We have no doubt that if the State Governments could contribute at the initial stage 5 per cent. of the revenue that they collect from the levy of entertainment duty it would be both a real service to the film industry and a productive investment. We expect Rs. 30 lakhs to be raised on this basis in one year. We feel that the Central Government should make a contribution of Rs. 20 lakhs, and the balance should be raised from public subscriptions and from the industry in such suitable manner as might be decided by the Central Government. In other respects, we would like the relationship between Government, this Corporation and the film industry to be based on the lines of the relationship of Government, the Industrial Finance Corporation and the industrial units. As regards its functioning, we have already given a detailed picture in Chapter V. We have examined various aspects of such financing arrangements in that Chapter and would like these principles and suggestions to be applied to the proposed Film Finance Corporation. In particular, we would like to emphasise that it should be an indispensable condition of film production that the producer should raise on his own at least 25 per cent. of the capital required, that the Film Finance Corporation should be associated through its expert representatives and at an appropriate stage with the functioning of the Production Code Administration, that the terms and conditions to be settled between the producer and the distributor must be within the cognizance of the Corporation and finalised only with its approval, that in making loans care should be taken that the advance is made in instalments, second and subsequent payments being made only after satisfactory accounting of the utilisation of previous instalments, that the share of the contribution by the producers deposited with the Corporation should be the last to be used, and that the first claim on the distributor's advances or the producer's earnings should be that of the Corporation. We would also like to provide that in any scheme of distribution of raw stock, films and chemicals, the needs of the producers financed by the Film Corporation should claim priority. We consider that with these safeguards there is no reason to suppose that any unusual risk could be involved in the financial operations of this Corporation. It should even be possible for scheduled banks to make funds available to the Corporation at reasonable rates of interest so as to enable it to advance loans to the producers at a rate not exceeding 9 per cent. or so, though the details of such a procedure would need to be worked out carefully to provide suitable safeguards.

563. We have made recommendations specifically for the financing of producers because in our opinion it is in their case that the greatest difficulty lies in financing by the floatation of joint stock companies. In the case of studio operation, distribution or exhibition, we do not envisage the same difficulty in raising capital in the market. We have already indicated our estimates of the total capital requirements of the industry and we would recommend these figures for the consideration of the Government in sanctioning new floatations for any of the sectors in the industry.

### **Taxation**

564. We have gone carefully into the question of the different taxes payable by the film industry. We are not examining the incidence of such taxes as are paid also by other industries such as, for instance, sales tax on raw materials and finished products, duty on the consumption of electricity, taxes on buildings and water supply, trade or professional taxes levied by municipalities, etc. The taxes specifically paid by the film industry may be roughly classified as follows:—

565. **Import duty on raw materials and machinery.**—We have pointed earlier that the machinery and equipment needed for the film industry both for production and exhibition are charged at rates of duties similar to those charged for other machinery and we do not therefore recommend any change in the practice. In the case of raw film also, the revenue duty is not higher than for similar goods and we see no case for concessions. It is necessary to keep in mind the need for building up the manufacture of this commodity in India and we expect that when factories are set up in this country, the duty may have to be changed from a revenue duty to a protective duty. In the case of chemicals the case for protective duties is being periodically reviewed by the Tariff Board, since a number of chemicals needed for the film industry are already being manufactured in this country. In this case, as in the case of make up material, the average incidence of customs duty is comparable to that for similar products imported by other industries and we are therefore unable to recommend any concessions.

566. **Entertainment tax.**—We have referred earlier to the anomalies created by the present tariffs for the levy of entertainment tax and the fact that these tariffs have resulted in admission prices being fixed according to taxation slabs, irrespective of the economics of the theatre or the spending habits of the local population. Unless the tariffs are rationalised, this state of affairs is bound to continue. Witnesses referred to the tendency for a large number of seats to be empty in the higher classes. This may be attributed to the workings of the present tariffs which make it extremely difficult for the theatre-owner to fix appropriate figures for the admission charges.

567. The detailed statistics furnished by Madras State, the only State which had complied with our request in this matter, showed that at least in their case, the bulk of the revenue is derived from the lower-priced seats, and there seem to be no grounds for the fears expressed that if there is a uniform tariff, the average may have to be raised very much in order to keep the total revenue at the same figure. If, in spite of the much higher rate of tax, the

higher-priced seats furnish only a fraction of the total revenue, there would seem to be support for the view expressed by some witnesses that would be visitors to the higher-priced seats are today being forced to the lower-priced seats, or alternatively, prevented from seeing the cinema as frequently as they would like, both because of the excessive taxation as well as the large jumps in price from one class to another. Several witnesses in one area have mentioned the thin attendance in the higher-priced seats. This is also supported by the returns from another area where revenue from seats costing more than Rs. 2 (overall) dropped in 1949-50. A rationalised system of taxation and of pricing should keep all the seats in the cinema fairly full. The division of the available seating capacity into various classes would depend upon the locality and the clientele but with any particular distribution, the maximum of attendance can be secured only by rationalising admission prices, and this in turn would be possible only with a rationalised tariff.

568. If the tariff adopted is not to hinder the exhibitor from fixing suitable prices for the various classes of seats in his theatre, it will have to be based on the total price paid on each case by the public and not on the net amount which falls to the share of the exhibitor.

569. The most satisfactory solution in our view is to fix a uniform *ad valorem* tariff for all seats. As has been mentioned earlier, there is reason for believing that excessive taxation of the higher-priced seats leads to a reduction in revenue both to the theatre and to Government. It seems doubtful whether the exemption of cheap seats from taxation is really serving any purpose. The present costs of operation particularly in towns are so high that tickets are very rarely below the free *maxima* and so the exemption does not really benefit any one now. It has been suggested that if shows in thinly populated areas are encouraged by exempting them completely from entertainment tax, the owners of touring cinemas will go farther afield and take the cinemas into the villages. In Britain, a similar exemption is given to cinemas located in villages of less than a specified population. But there are no touring cinemas to speak of in Britain and it is easy to decide whether a particular cinema should be tax-free. In India, however, with the large and growing number of touring cinemas, such a distinction based on location of the cinema would give rise to administrative difficulties. We recommend therefore that (a) Entertainment tax should be levied in the case of admission to all classes of seats at a fixed percentage of the gross price of admission; and (b) that no exemption should be granted in the case of any seats.

570. On a general view, it would seem that the tax should be fixed at the level of 20 per cent. on the gross takings. This is about the average incidence of tax in Madras, Delhi, East Punjab, and slightly lower than the present average in West Bengal, Uttar Pradesh or Bombay. (An exact computation of present incidence is not possible because with a sliding tariff, the average would depend upon the number of seats of each category in every cinema). A flat rate of 20 per cent. on the gross would give the industry a certain measure of relief in most cases, but would not affect the revenues appreciably. By permitting re-adjustment of ticket-prices it would have the effect of filling the higher-priced seats more regularly and consequently bringing in larger revenues. Assessing the tax on the

gross ticket value instead of the net figure not merely eliminates all anomalies but has the psychological advantage of making the tax appear lower than otherwise; i.e., a tax of 25 per cent. on net charges is the same as a tax of 20 per cent. on gross charges, but the apparent incidence is less. On this basis, the revenues will not be much less than at present, and in all probability may be more. But it gives the exhibitor considerable freedom in fixing the rates. We may add that we find no necessity or justification for different rates of tax according to the country of origin of the films being shown.

571. We have already suggested that up to 10 per cent. of the returns from the entertainment duty should be made available to the proposed Film Council in order to enable it to finance its different activities. We feel that this is reasonable proportion which it is incumbent on the State Governments to divert from general purposes to the specific purpose of the industry and we earnestly hope that they will not grudge this sacrifice. After all, healthy leisure and entertainment are as much assets to the State as they are exhilarating to the individual; in the long run the State benefits indirectly from the healthy individual which a healthy leisure makes. We feel that the sacrifice asked for of the State Governments is in no sense disproportionate to the benefits which would indirectly accrue to them.

572. We have also suggested that part of the initial capital for the Film Finance Corporation should be made up by contributions from States to the extent of 5 per cent. of their revenue from Entertainment tax. This contribution would, however, be of the nature of a dividend bearing investment, and would further be needed only for one year or two.

573. **Certification fees.**—We have already referred to the very large increase in the fees for certification of films for exhibition. We recommend that the fee charged from producers for the issue of a certificate should be nominal. The cost of maintaining and administering the Certifying Board should properly be met from other revenues derived from the industry and our recommendations in this connection are to be found elsewhere in this Chapter.

574. **Octroi and terminal taxes.**—These charges are being levied on films in transit from one town or State to another town or State. As we have already stressed, films are not sent to a particular destination for consumption on the spot but are merely articles in transit, the utility of the film not being totally exhausted at any of the interim stages. We recommend, therefore, that cinema films should be exempted from the levy of such charges.

575. **Internal customs duty.**—Customs duty continues to be levied on goods entering certain Part B States. This anachronism would, we expect, vanish in a short time and we do not, therefore, consider it necessary to make any recommendations for the abolition of such duties.

576. **Police charges.**—In different States, charges are levied from exhibitors by the police either for posting policemen for preserving law and order at the cinemas or for looking after traffic in front of the cinemas. We consider that these duties should be

undertaken by the police as part of their responsibility for maintaining law and order or for regulating traffic in the town and that no special fee should be levied from the exhibitors unless policemen are detailed for such special duties at their express desire.

**577. Licence fees.**—Fees are charged for the issue of licences for the storage of films or for the operation of cinemas. In both these cases we feel that the fee charged should cover only the actual over-head charges on the issue of the licence and should not be made a source of revenue. In this connection, we would refer specially to the fees charged for storage licences of which mention has already been made in the body of the report. We would also like to stress in this connection that the question of licensing storage vaults arises only in connection with the storage of inflammable film. Taking advantage, however, of the mention of cinema film as one of the items for the storage of which municipal bodies might issue licences and charge fees, certain municipalities appear to be charging fees even for the storage of non-inflammable film. This practice will have to be put an end to by making necessary amendments to the municipal acts, making it clear that only inflammable film is contemplated in the provision.

**578. Show tax.**—We feel that it would be an essential principle of taxation that no one should be taxed twice in respect of the same item or function. We have quoted a judicial decision that the levy of a show tax on cinemas by municipalities is really a tax on entertainment and therefore acts as a second tax on the cinemas which are already liable to Entertainment tax. We recommend that this anomaly should be removed, by legislation if necessary. It would, of course, be open to the municipalities to levy building and other taxes on the cinemas but a second Entertainment tax seems unfair. In certain cases, e.g., Madras, a show tax appears to be authorised specifically by the State Governments. Even here, this would have the effect of a second Entertainment tax and should therefore be avoided.

**579. Income-tax.**—We have referred in the body of the report to the present procedure for estimating the value of a film at the end of the first, second and third years for the purpose of assessing income-tax and to the inapplicability of the formula in a number of cases. We have also indicated our own estimate of the rate at which revenues from a film are realised by the producer or distributor. We would recommend to the Income-tax authorities a revision of the present procedure and the adoption of this formula which we consider more in keeping with current conditions:—

1st four months	10% per month
2nd four months	6% " "
3rd " "	3% " "
4th " "	2% " "
5th " "	2% " "
6th " "	2% " "

Alternatively, the producers and the distributors may be permitted to pay income-tax provisionally as they earn their revenues and the assessment may be re-adjusted at the end of twenty-four months from the date of release.

580. It has been represented to us that expenditure on periodical renovation of cinemas and fittings is not permitted to be deducted as operating expenses before income-tax is assessed. We feel that such expenditure to a reasonable extent is a legitimate first charge on the revenues earned by the theatre and that the rate of depreciation and obsolescence in the case of both the technical equipment and the theatre furniture should be fixed in accordance with actual experience taking into account the severe conditions of usage.

581. In the case of artistes, we recommend that their earnings should be treated as professional income and that they should be permitted to pay income-tax after deducting all expenditure for professional reasons. Such expenses would obviously include expenditure on coaching in music, acting, languages or diction, disability insurance, expenditure on professional secretaries or press agents, commissions paid to agents for securing contracts etc. Obviously this deduction of legitimate expenses should be permitted only in the case of those returns where the income-tax authorities are convinced that the figures submitted are accurate. We have already referred to our doubts amounting to conviction that in the case of a number of artistes the fees drawn openly are only a fraction of the amounts that they actually get for each picture, and we desire to bring this to the notice of the income-tax authorities and to draw their attention to the possibility that this and other such payments are concealed in the expenditure returns of the producers by the device of padding up the budget on other items.

582. The cumulative effect of these recommendations ought to be the systematisation of the methods of taxation, the simplification of the levy, the return of a part of the levy to the industry, and the lightening of the burden on the industry. We consider that improvement in these directions is vital to its growth, prosperity and qualitative betterment.

583. **Revenues : allocation.**—What we have said earlier as regards the relationship between the producer, the distributor and the exhibitor should indicate that there is scope for readjustment of their respective claims to the fruits of the industry. To a large extent the lessening of the anxiety of the producer in regard to his finance, in consequence of the establishment of the Film Finance Corporation, would place him in a better bargaining position *vis-à-vis* the distributor and the exhibitor. In regard to the relationship between the distributor and the producer we have already stipulated that where a producer takes a loan from the Film Finance Corporation the terms and conditions should be subject to the approval of the Corporation. We would prefer that the financial terms between a producer and distributor should be strictly on a percentage basis making some allowance for the case, where the distributor would have to grant an advance accommodation to the producer. With the publicity expenses subjected to a specified limit under regulations to be framed by the Film Council there would be considerable check on unfair and undesirable competition. As a result of the setting up of the Film Council and the Production Code Administration, we expect that the distributor's business would be favourably affected by these changes and to that extent he should be in a position to afford better accommodation to the producer. We would

like to give the present system of trade a trial under the new dispensation which we have proposed above. If the first year or two of the experiment indicates that a balance and adjustment have not been restored between the producer and the distributor, the Government should authorise the Film Finance Corporation to set up a subsidiary distributing concern which could exploit the pictures financed by the Corporation. For this purpose an enabling provision should be made in such legislation as Government might devise to set up the Film Finance Corporation. At the same time the distributor and the exhibitor are indispensable factors in the sale of the producers goods and bringing them within the reach of the consumer. It is usual to consider the distributor only as a middleman. But in a country like India where production is dispersed over a hundred units or more, and there are no large chains of cinemas under unified control, both the producer and exhibitor find it essential to employ a distributor as intermediary. The exhibitor on his side is directly concerned about ensuring a supply of pictures at periodic intervals for his cinema or cinemas. In a large majority of cases the exhibitor is not the owner of the cinema building but a lessee. In respect of his business he is a mere licensee. In respect of the films which he shows in the cinema house he is a temporary holder of the goods under certain conditions which are laid down by the distributor. These are the factors which we must bear in mind when we consider any scheme of adjustment of relationship between these three functionaries. We have also to take note of the fact that at present expenditure on improving the amenities or renovating and modernizing the cinema is low down on the exhibitor's list of expenses, except in some of the important towns where under pressure of competition exhibitors have to place it fairly high in the list of priorities. The share which the exhibitor gets out of the cinema revenues is substantial. Particularly, in old and popular cinemas the exhibitor's return is high compared to the amount of his investment on the building and equipment, while the acoustic, hygienic and sanitary conditions in cinema and the quality of equipment are not often of a standard in keeping with the returns. Complaints have been made to us that while some exhibitors do try to re-invest a part of their earnings in the industry, most of the earnings are simply lost to the film business. At the same time it would be only fair on our part to say, as we have said earlier, that the conditions of the contract between the distributor and the exhibitor are at present one-sided, apart from the actual terms.

Opinion in the film industry seems to be crystallizing in favour of a fixed percentage rather than a minimum guarantee on the one hand or assured rentals or house-protection on the other. We ourselves fully endorse this proposition though we are not quite certain whether the industry could so suddenly change all alternative forms of contract to a fixed percentage basis. Whatever basis finds favour with the various interests involved, it can be tried for some time until the Film Council is sufficiently established to give Government authoritative advice. The position could then be reviewed and the decisions in favour of any particular basis should be enforced by the Council. We should like to add that in the determination of this question neither the Government nor the proposed Film Council should be led away by any particular clamour from producers or

exhibitors. As we have indicated earlier there are periods when the producers are in a position of advantage *vis-a-vis* exhibitors. A time comes when the exhibitor is able to hold his own against the producer. When the Committee started its deliberations the latter state of affairs prevailed and towards the close of its labours the pendulum is tending to swing the other way. A time may come soon when the producer would have a better bargaining position.

584. **Revenues: augmentation.**—In consequence of the increase in the costs of production, some elements of which are outside the control of the producers, it is more than ever necessary that the revenues of the industry should be improved if it is to continue on a sound basis. We have already indicated that the present revenues would barely sustain more than 200 productions a year and that too only if costs can be kept to the minimum. It is essential that the industry should have full scope for its development and also provide greater variety for the cinema-goer if this can be achieved without undermining the economic soundness of the industry. For this purpose, it will be necessary to increase the total revenues of the industry.

585. We have indicated elsewhere that in our view the fixation of a rationing tariff for the Entertainment tax would enable each theatre to take in more money by distributing the burden of taxation equitably and permitting the exhibitor to fix admission rates according to the economic needs of the area. This by itself would go to swell the revenues of the industry but the increase may not be adequate for the purpose in view. From the point of view of the industry, it is essential that the number of cinemas in the country should be increased substantially and that a large proportion of the new cinemas should be established in the areas not yet adequately served.

586. Looking at it also from the point of view of the public, we consider it necessary that this cheap source of amusement which, if properly supervised, could provide both education and healthy entertainment, should be made available to a bigger section of the population. This is a matter which requires the attention of the State also. We have already indicated our view that it should be part of the responsibility of the State to ensure the provision of healthy entertainment for its citizens.

587. It is essential for this purpose that there should be a change in the attitude of the State towards the opening of new cinemas. Where they can be constructed without the use of controlled materials, obstacles should not be placed in the way of intending builders. Similarly in the matter of licensing, while we are in favour of careful scrutiny of applications from the point of view of location of the cinemas, we recommend that once the site has been approved, the applicant for the licence should not be subjected to vexatious delays. The construction of cinemas should not be a matter of personal or individual prejudice but have its proper place in the list of priorities for local development and wherever controlled materials are needed either for improvements to existing cinemas or for the construction of new cinemas, these should be granted according to the priorities fixed.

588. A very essential need in our view is for the development of touring cinemas to visit rural areas. It is essential that these should not be permitted to be located in areas where they would compete with permanently located cinemas and lead to a deterioration in the amenities offered to the public. This, however, can be guarded against by rules similar to those already existing in some States fixing the minimum distance between such temporary cinemas and permanent cinemas. Such rules regarding minimum separation would of course apply only to touring cinemas regularly showing feature films and not to shows arranged for the benefit of special groups, e.g. shows for industrial workers or school children. The licences granted to touring cinemas should enable them not merely to visit all parts of a district but also to move from one district to another within the same State.

589. We feel that export of films which we consider an important source of additional revenues to the industry has not received the attention that it deserves except in the case of the market in Pakistan which only recently became an export area, producers and distributors have not taken sufficient measures to secure business. In the case of Pakistan, the main difficulty appears to be that the film industry is lost sight of in the negotiation of trade pacts. We recommend that this interchange of films which would serve to promote mutual understanding and goodwill should receive special consideration at the hands of Government. In the case of the other difficulty mentioned by the industry, the higher rate of duty on Pakistani films imported into India than on Indian films imported into Pakistan, we would recommend for the consideration of Government the possibility of treating Pakistan in this matter as Burma has been treated in the matter of customs duties by being placed in a special category. While such special treatment may not be justified in the case of all commodities of Indo-Pakistan trade, the case of films deserves special consideration. We may mention that any reduction in revenue consequent on such preferential treatment to Pakistani films imported into India may be more than made up by the additional income-tax receipts from revenues earned in Pakistan from Indian films exported there.

590. Even in the case of the other export areas, we feel that there is scope for greater assistance from the Commercial Attaches to our various Embassies. This, however, would not by itself serve to develop a flourishing export trade in Indian films, and it is essential for the film industry to take more active measures than hitherto. We would recommend in this connection the formation of an Export Corporation for the entire film industry which would open offices abroad and take over for distribution any films that may be entrusted to the Corporation by individual distributors or producers. This would be similar to the practice already adopted in France and would reduce overhead charges as well as help in developing markets which might otherwise be too small to deserve the attention of individual distributors.

591. We would also recommend to the film industry the production of pictures with an eye on the different export markets. We consider that even in Western countries the exhibitors might be able to find a market for Indian films since people there demand a certain amount of variety in their daily fare, and Indian producers should

consider the possibility of producing English versions of features which, they feel, would have universal appeal or special appeal to Western audiences. Versions of pictures for export to the West could also be made by using sub-titles and captions. Even for the markets in the Middle East and the Far East, we would recommend the production of special versions of the films produced for local consumption, every attempt being made to eliminate redundancy or circumlocution, however suitable producers may consider these for home markets.

#### **Competition from foreign films**

592. In the course of our examination of the film industry in this country, we have also surveyed the effect of the competition of foreign films with those of indigenous origin. From the latest figures available to us, it would appear that the total earnings of films imported into this country is less than 10 per cent. of the revenue from Indian films, and that—

- (a) there is very little competition in respect of screening time because imported films are shown exclusively in a few theatres; and
- (b) there is almost no competition for the cinema-goers' money since the normal audiences for Indian and foreign pictures rarely overlap.

The exceptions to (a) are when foreign films are shown in a few theatres in the bigger cities in the most suitable locations and, owing to present restrictions, it is not possible to build more cinemas in the same area. Indian producers have urged that even these cinemas should be compelled to show a small quota of Indian films. In view of the small number of such cases involved, we do not consider it necessary to make any recommendations in the matter. As far as (b), competition for the cinema-goers' money, is concerned, it is generally agreed that such competition would arise only in those cases where the imported films have their dialogue dubbed in Indian languages. This, according to Indian producers, was unfair competition because the bulk of the production costs were recovered in other markets and the preparation of a dubbed version really amounted to dumping of the commodity in that it was offered at rates below what would be dictated if substantial proportions of the costs of production had to be earned in this country. We feel that to some extent this applies to the English language versions also, but we agree that the Indian film industry should be protected against unfair competition from such dubbed versions. We therefore recommend that films in Indian languages imported from abroad should not be permitted to circulate in this country unless in each case the Production Code Administration are convinced that the film possesses special merit by way of being a classic or of great educational, historical or artistic value. This would not, of course, apply to films produced abroad primarily in Indian languages and for the Indian market. We feel that in such cases the competition would really be helpful by stimulating our producers to greater efforts in the improvement of standards of presentation.

593. Allied to this is the question of the extent to which foreign manufacturers should be permitted to produce films in this country. We have already stated our reasons for deciding that all such films

shot in this country should be processed and approved by the Production Code Administration before being permitted to be exported. As regards the economic aspect of such production, we feel that encouragement should be given to producers from abroad for making films in this country just as much as our producers must be encouraged to go abroad for making their own pictures. Such two-way traffic would, in our view, be helpful both to the industry here and to cinema-goers. If, however, at any time the Film Council feel that the extent to which foreign capital is being invested in film production in this country is such as to have an adverse effect on the local industry, they should draw the attention of the Government of India to the facts so that necessary measures may be taken to protect the Indian industry.

594. One suggestion that has been made in this connection is that a certain proportion of the earnings of foreign films in this country should be compulsorily invested in the film industry in India. Opinions are, however, divided about this, and there is some fear that any large-scale investment of this type would result in the transfer of control over the film industry from Indian to foreign hands. In view of the large amount of capital already invested in the industry from Indian sources and the small amounts remitted abroad in respect of foreign films, we do not feel either that the additional investment would be large enough to be helpful or so serious as to be dangerous. We have already recommended the levy of a cess for the improvement of the industry from imported films also. This contribution towards the improvement of the local industry is both equitable and, in our view, sufficient.

595. We have already drawn attention to the lack of co-ordination in the various measures for exercising a check on the foreign currency commitments entered into in respect of imported films being shown in this country. The present system of licensing imports on the declared value does not serve any purpose, and there is no need to continue this. On the other hand, it is essential that at the time of permitting imports we should know exactly our commitments in respect of foreign currency. We recommend therefore that import licences should be granted in terms of remittances permitted, i.e., that in respect of each feature or short brought into this country from abroad, the importer should declare the amount of foreign currency that he proposes ultimately to remit, and any ceiling prescribed in respect of imported films should really apply to such remittances. The details of such an arrangement would have to be worked out in consultation with the trade, because in most cases, as we have pointed out, the films are received more or less on consignment account for exhibition in this country.

596. There is the allied question of taxation on these films in the form of customs duty at the time of importation as well as income-tax on profits earned. We have pointed out earlier in the report the loopholes in the present system which we recommend should be closed so that State revenues may benefit to the fullest extent. We would add that in the matter of customs duty, the assessment of a flat rate both on shorts and feature films appears to be unsatisfactory in view of the considerably smaller earning powers of the shorts. The administrative details would have to be so worked out that the incidence of the duty is reasonable in each case and that the profits of distribution are also taxed equitably.

### Training Institutions

597. In the Chapter on production, we have discussed in detail the special qualifications required both for artistes and for technicians, and after examining the facilities available for imparting such training, we have come to the conclusion that special training would need to be given in institutions that concentrate all their efforts on the needs of the film industry.

598. We understand that certain Universities have already taken up the idea of starting a faculty of fine arts where such subjects would be taught. This is no doubt a move in the right direction and we would wish them all success. Even apart from any practical application to which the students could put the training that they receive in the University, there is no doubt that training in these directions in itself would make a fuller citizen and remove the stigma that unfortunately still attaches to this profession and we feel that such courses deserve the support of educationists and the public. We consider, however, that the specialised needs of the film industry cannot be met by such general courses of instruction and there is need for specialised institutions where such students can be given training before a camera and learn from actual films of their own acting. For this, as for the training of technicians, it is necessary that the training institution should have a fairly well-equipped studio complete with a processing laboratory, and we would suggest that both kinds of training should be given in the same institution.

599. There has been some difference of opinion regarding the type of student who has the best chance of success at the training institutions. Experienced stage producers have told us that very often those who have passed through a college have got so set in their ways that they find it difficult to let themselves be moulded by their tutors; it was their experience that youths fresh from the high school turn out to be more promising than college students. All witnesses were, however, agreed that it was necessary for every student to have a certain minimum background of education.

600. In our view, the institution should not be exclusive in its choice of candidates for training and should take in (i) university students who have acquired special training in histrionics (ii) those who are already in the acting profession (iii) those who are considered to have special aptitude for this line, and (iv) anyone with talent who may come to the notice of the staff of the training institution. The institution itself may be called the "Institute of Film Art" for the time being. We hope that it would develop into an Academy at the appropriate stage of its evolution.

601. Owing to the need for practical training to be imparted in acting, it would be necessary for the institution to be located in conjunction with some studios. We recommend that the institution should be started for the present at Bombay in conjunction with the Government of India's studios and that later similar institutions may be started at the other main production centres as soon as arrangements could be entered into with local studios for the use of technical facilities.

602. We realise that not every student would turn out to be a star and that the institution could well congratulate itself if even ten per cent. of the people who pass through it are successful. In fixing the number of students for training each year, the authorities

should not therefore be deterred by the fear of large-scale unemployment provided that the courses are not too long or expensive to the students. We feel, however, that an attempt should be made to keep out those who could never make a success in films. Producers, who were asked about the methods used by them for the selection of new artistes, told us that they were generally guided by the photographs of the candidates but that there were many cases where persons whose photographs looked promising did not come out successful in the screen test. We would, therefore, suggest that in the selection of students for admission to such an institution, some sort of a preliminary screen test should be made with the assistance of trained make-up and cameramen and that only those candidates who are photogenic should be admitted. Every effort should be made to keep wastage down to the minimum.

603. Many of the technicians now employed in the industry appear to have had no previous training. They are people who have learnt things the hard way, and it is to their lasting credit that they have been able to bring the industry to its present stage when its products could compare not unfavourably with those of other and technically more advanced nations. This is not, however, to say that the present position is satisfactory. While the industry has advanced very considerably, it must be recognized that it is the last stage of international competition that is the most difficult to cross. It is comparatively easier to turn out a product which is very nearly as good as of others, but much more difficult to make one which is quite as good or better. If the Indian film industry is to cover the last lap in the race within a reasonable time, it is necessary to have the services of trained technicians of the highest calibre. With the exception of a handful of outstanding men, few of our technicians have had the benefit of basic training except in the industry itself. The practice of sending students abroad for basic training in cinematography which had been in force in the immediate post-war years need not be revived. The academic training they received in educational institutions, mainly in the United States, could easily be provided in this country, and we recommend the starting of an Institute of Film Technique for training all categories of technicians including directors.

604. The courses of training for the various classes of technicians would obviously have to be of different durations, according to the intricacy of the art or science to be studied. We would suggest that in the case of cameramen and sound-engineers, if the selection is made properly on the lines we have already indicated, a basic training of one year at an institution would be sufficient. The course for art directors and scenario writers would also be of the same duration. In the case of literary workers, it should be possible to impart a knowledge of the fundamentals within six months, and the same period might suffice also for film editors. In the case of directors, we feel that the basic course should extend over two years, of which the first is spent in acquiring thorough knowledge of one or more of the technical subjects mentioned above while the second year is devoted to specialized study of film direction. These are suggestions which the Film Council would have to examine in detail before drawing up the regulations.

605. In all these cases, it is essential to provide suitably selected candidates with fundamental knowledge about the processes involved in the production of a film and then to associate them with the production of films under the guidance of experienced people who can spare the time necessary for drawing the attention of the student to the particular aspects to be stressed. We doubt if it will be possible to arrange for this by providing "sandwich courses" where the students spend some time in the lecture room between intervals of training in the studios. Most of the producing concerns would be unable to accept students for such training, as it would throw out of gear their production arrangements and lead to considerable increase in costs. Moreover, it seems to us doubtful whether any of the studios have, at their command the services of people who, in addition to being capable directors, etc., themselves, can also impart to others the knowledge of requisite qualities and can spare the time to do so. Further the studios themselves do not possess any library of film classics made in India and abroad which should be studied by all technicians in order to give them a full understanding of the possibilities of the medium. Hence arises the need for a specialised institution where, in addition to other facilities, a studio is also available for the students to practise on a commercial scale. We recommend therefore that the Institute should be located in Bombay and that both for purposes of basic training and for field training the resources of the Films Division should be made available to the students of the Institute.

The training to be imparted in the institution is intended only to provide the students with opportunities to familiarise themselves with their work as it is actually done in studios. It should help them to acquire sufficient knowledge of how particular results are to be achieved with the materials that will be placed at their disposal when they go to work in the industry. It cannot, however, give them an idea of what effects to aim at or how to overcome the numerous obstacles that will face them in commercial work. These can be acquired only by field training in the industry.

606. **Production of short films.**—In field-training, it is necessary that aspiring young men should have opportunities to work under people with originality and imagination, in circumstances where these two qualities can be exercised. In the U.S.A. most technicians are able to get their field training in the production of short films. In India the production of short films is carried on at present mainly under Government auspices. Their organisation can, therefore, be used for providing field training to technicians who have had basic training. There is a move by the Films Division to acquire a number of factual shorts from private producers, and in view of the higher cost of production which Government has been incurring on production, we anticipate that in future only those subjects which cannot be handled adequately with private resources, will be reserved for government production while more and more of the others would be produced by the industry. The producers of such short films in future should also be able to provide the necessary field training for technicians. We recommend that where such shorts are commissioned by Government to be made by a particular private unit, the government should insist that apprentices must also be engaged in

the production. This would be on the lines of the procedure adopted for securing facilities for practical training for engineers when machinery is being ordered from overseas manufacturers.

607. Both these institutions should operate under the supervision of the Film Council and the expenditure both in respect of training equipment and annual recurring costs should be met from a part of the funds realised by the levy of a cess on films.

### **Supply of raw materials and equipment**

608. **Raw film.**—We have discussed in Chapter VIII the requirements of the industry in the matter of raw film and have given our reasons for arriving at the annual quota of 240 million feet of black-and-white film costing about Rs. 1½ crores. We have also discussed the relative advantages of licensing and permitting imports on O.G.L. We recommend that unless new and overwhelming factors arise in future, the import of this commodity should be placed on O.G.L., and that such O.G.L. should apply not merely to the sterling area but also to the dollar area in respect of colour films. In view, however, of the tendency of the industry to be wasteful, if not extravagant, in the consumption of raw film, we recommend that the total quantity imported should be carefully watched and that the Film Council should adopt measures for licensing or otherwise restricting consumption if it tends to rise over the figure of 240 million feet.

609. In our view, no control over raw film would be effective unless there is control over distribution. Restriction of imports or ceilings on prices merely result in the creation of a blackmarket and in view of the small part that the price of raw film forms of the total cost of production, producers have shown no hesitation in paying excessive prices for stocks. We have already referred to the unwillingness of the Associations in the industry to take strong measures to control distribution. We hope, however, that in future with better regulation of the behaviour of individual members, it would be possible for the Associations to enforce effective checks on mal-distribution. We would, therefore, suggest that the supply should be made on the recommendation of a Committee which the Producers' Association may appoint in this behalf and that importers should continue to furnish to the local Associations full details of the quantities supplied to each individual customer and that this information should be available to all concerned members for reference. When the Film Council is established, it should be open to any member of the industry to appeal to them regarding faulty distribution or misuse of stocks allotted for specific purposes or unfair or discriminatory treatment.

610. We have referred to certain possibilities of misuse of raw stock in order to force independent producers to patronise certain studios or laboratories. To obviate such things, we recommend to the Associations that the allocation of raw stock should be made in the following order of priority:—

- (i) Studios which produce on their own account and in their own name.
- (ii) Studios which take up a share in pictures released under the producer's name.
- (iii) Independent producers.

- (iv) Distributors who have secured all rights in a picture.
- (v) Distributors who handle releases for account of producers.
- (vi) Distributors of foreign pictures.
- (vii) Independent laboratories.
- (viii) Studios which rent facilities without taking any share in the production.
- (ix) Retailers of raw stock, dealers in equipment or machinery.
- (x) Other categories of customers.

New customers in any of these lines should be ranked two steps below ~~old~~ established consumers of the same categories.

611. We have examined in detail the various problems involved in the setting up of a factory in India for the manufacture of raw film. We have come to the conclusion that the difficulties are not insuperable and that attempts should be made to set up at an early date one or more factories for making this product. The Ministry of Industry and Commerce have already approved of one scheme for the manufacture of raw film in India. This scheme comprises stages 1, 2 and 3 and depends upon other manufacturers for the supply of the chemicals needed (stage 4). Another scheme is being examined in the Ministry of Industry and Commerce for the production of positive film only on a much smaller scale. A detailed examination of such schemes and their encouragement wherever justified would fall outside the scope of this Committee. In view, however, of the high capital investment required and the large expenditure of foreign currency on the requisite plant and machinery, we recommend that every scheme should be investigated very carefully both in respect of the good faith of the promoters and of their technical competency.

612. **Studio equipment.**—We have reviewed the requirements of the industry in respect of the various categories of equipment and have assessed the value of the annual imports required at Rs. 45 lakhs. We have also indicated the reasons for which we consider that the bulk of the material should have to be imported for some time more. We recommend that the imports should be freely permitted in most cases, and that in the case of certain items which we have already mentioned and such other items as are considered by the Ministry of Industry and Commerce as suitable for manufacture in India, imports should be restricted in order to encourage local production. For the manufacture of these items, certain components will have to be imported from abroad and it would be necessary to give special facilities to intending manufacturers for such imports.

613. We have referred to the need for the publication of standards for equipment, particularly dimensional standards, and we would recommend to the Indian Standards Institution the early publication of suitable standards.

614. **Controlled materials.**—Most of the existing studios and those to be newly constructed would require controlled materials such as steel, etc. for their structural work. We would recommend that the allocation of such materials should not be ruled out just because they are needed for film studios but should be made according to a properly established system of priorities.

**615. Chemicals.**—We have estimated in the body of the report the annual requirements of photographic chemicals for the film industry. We have not been able to get authentic statistics of the actual output of factories in India, but it would appear that except in some cases the local output has not been adequate for the demands of the industry. We recommend, therefore, that the output should be stepped up wherever necessary. We have referred in detail to the special need for establishing standards for the purity and content of the chemicals manufactured in this country. We would recommend that in addition to the adoption of certain standards, it should be made compulsory for all goods to carry a declaration whether it is of the requisite standard. It will also be necessary for the Indian Standards Institution or other authority to make periodical checks of the quality of the goods branded as up to standard and for Government to ensure that any infringement of prescribed standards is rigorously dealt with.

**616. Theatre projection equipment.**—We have reviewed the requirements of the exhibition section of the industry and have placed their annual requirements at Rs. 110 lakhs of which Rs. 20 lakhs would be for spare parts for maintenance of equipment already installed, while the balance would be for new installations and for the replacement of obsolete installations. We have also allocated these amounts between dollar and non-dollar areas on the basis of present market demands. We would recommend that until large-scale manufacture has been set up in this country, imports on this basis should be allowed for normal replacement and expansion. Regarding manufacture, we have divided the processes into three stages and have indicated a three-year plan by which all the requirements could be produced in this country. We recommend that it should be taken up by the Ministry concerned and early steps taken to encourage manufacture in this country, the stages to include a progressive reduction in the imports of such items as can be made locally during each stage of development.

**617. Arc lamp carbons.**—We recommend that imports of arc lamp carbons from soft currency areas should be freely licensed and, if possible, placed on O.G.L. while imports from dollar areas may be restricted to 100% of the best year in the past. It is essential however that the scheme for manufacture of carbons in India should be pushed through as quickly as possible.

**618. Technological research.**—During the course of our enquiry, a number of technological problems came to our notice, which require to be solved before the film industry and ancillary industries in this country can develop properly. We enumerate below the most important of these.

**619. Testing of nitrate film for deterioration.**—It is known that cinematograph film manufactured from cellulose nitrate deteriorates in storage and at a certain stage will catch fire spontaneously. The extent to which deterioration may be permitted before making it compulsory for the owner to destroy the film would depend upon the highest ambient temperature that is likely to be reached under normal storage conditions. A certain amount of research has been carried out by the National Bureau of Standards in the United States with the co-operation of the National Archives and Record Services, Washington. These tests have not yet been completed but the results

so far obtained indicate that self-ignition temperature varied with a number of factors and could happen at 105°F and perhaps even lower, but that no film in good condition would ignite at such temperatures. It is necessary to ascertain the highest storage temperatures likely to prevail in the main storage areas of the country and the extent to which deterioration may be permitted to go on in the film without incurring the risk of self-ignition. Films of varying ages can be obtained with the co-operation of the industry but the tests themselves will have to be carried out at a well-equipped laboratory.

**620. Manufacture of photographic gelatine.**—This is a highly specialised process being carried on at present in only a few factories in the world. Only certain sources of gelatine appear to yield a satisfactory product and the manufacture itself involves a number of operations. Experiments on a pilot plant scale in the manufacture of photographic gelatine from Indian sources of raw materials will have to be carried out at some laboratory. While a great deal has been discovered about the physical qualities and chemical composition of gelatine that would yield satisfactory results in the manufacture of photographic emulsions, the most reliable test still is to make a small quantity of emulsion with specimens of the gelatine. It is, therefore, necessary that the laboratory which undertakes the investigation should be equipped to make photographic emulsions also out of the gelatine produced locally and to work out a suitable sequence of manufacturing processes.

**621. Emulsion technology.**—This is not fully covered in published literature, and a series of experiments will have to be conducted, preferably with gelatine of local manufacture, for finding out processes which will produce emulsions of desired speed, resolving-power, grain-size, colour sensitivity and freedom from fog.

**622. Sensitizing chemicals.**—Experiments with sensitizers already available in the market and with other products of similar structure will have to be carried on in conjunction with experiments in emulsion technology. The local production of the necessary quantities of these sensitizers will also have to be investigated.

**623. Gelatine substitutes.**—While so far the most satisfactory photographic emulsions have been made with the use of gelatine as the carrier for the silver salt, experiments, with the use of plastic polymers are reported to have yielded promising results and it is understood that one manufacturer is using plastic polymers exclusively as carriers in the three layers of his monopack three-colour films. The use of such polymers, even though they are slightly more expensive in the first instance, might enable the production of photographic emulsions of uniform and controllable quality, obviating some of the difficulties encountered when gelatine is used, and of higher speed than can be obtained by using collodion. (Even the largest manufacturers of photographic goods are occasionally confronted with instances where certain batches of emulsion show characteristics different from those planned.)

**624. Plasticizers for acetate films.**—Cellulose acetate film to be used as a film base has to possess certain physical properties such as transparency, hardness, toughness, high tearing strength, dimensional stability with variations in water content and temperature.

The use of different plasticizers for producing the desired results and the influence of different solvents, and other factors in the casting process will need to be investigated. This requires the availability of a small casting machine in the laboratory where the experiments are to be carried on, as well as equipment for testing the film produced.

**625. Manufacture of colour film.**—All the colour film now produced depends on the use of dye-coupling compounds in the emulsions and their conversion into coloured substances during development. Manufacturers in the West have brought out a number of new emulsions, and there has been growing interest in the Indian markets in the production of films in colour. The difficulties so far encountered are in connection with the production, by coupling, of three primary colours which would provide spectral balance and would be fast to light and heat. The problems of producing emulsions with the required gamma for positive and negative, and of balanced sensitivity when exposed through filtering layers have not yet been satisfactorily solved. It may be expected that when these troubles have been overcome, colour film will replace to a considerable extent the black-and-white film now in use. It seems essential, therefore, to initiate a series of experiments in India on this subject. Experimental work on these lines may also lead to useful developments on the lines of cheap dye-coupled printing process developed in Germany before the war for the production of substandard films for school and home use, or the high-resolution process recently announced in Holland.

**626. Light sources.**—At present the main sources of illumination both for the photographing of films in the studio and for their exhibition in the cinemas are (i) incandescent lamps and (ii) arc lamps. The former are relatively inefficient, produce a considerable amount of heat and have a very short life. Experiments with compact-source lamps using metallic vapours at high pressures have shown that it is possible to produce light much more efficiently, but the difficulties have been the higher costs of the lamps themselves, the spectral composition of the light they emit, and the flicker effects produced when these lamps are fed from a source of alternating current. Even a partial solution of some of these problems would be a great help to the industry. In the case of arc lamps, the present trend is towards high-intensity lamps, where the carbon electrodes have cores filled with rare earth compounds which increase the amount of light produced. Experiments with suitable raw materials available in India would lead to the establishment of a factory for the manufacture of such carbons in this country.

**627. Production of stereoscopic images on the screen.**—The earlier attempts to produce binocular vision of left-and-right eye images projected on the screen depended on the use of glasses by the viewer, the left and the right ones being tinted with complementary colours, while the corresponding images were also coloured. Later experiments involving the use of polarised light have also shown promising results without any of the difficulties associated with the use of coloured images. Still, they too require the use of special glasses for each of the viewers. Experiments are reported to have been successful in France, the U.S.A. and Soviet Russia, based in each case on the use of a screen with a special surface, though according to published reports, movements of the viewer in his seat

are likely to throw out of coincidence the left and right images. Experiments directed towards the solution of this problem should be undertaken in India also.

628. The Council of Scientific and Industrial Research has now laid down that major problems involving regular investigations are to be examined according to a scheme drawn up by the director of the laboratory concerned in consultation with the Director of Scientific and Industrial Research, and suitable provision made therein for sharing any utility arising out of patent rights, etc., which may be taken up seriously on these investigations. This is, no doubt, quite a legitimate provision. The Council have, however, decided that the expenses of such investigation will have to be borne by the industry. We recommend that out of the cess collected from the industry, the Film Council should set apart the funds necessary for the conduct of research into the problems mentioned above and any others that might acquire importance. The C.S.I.R. may be requested to allocate the funds to the various National Laboratories in the country where each particular problem can be gone into most satisfactorily and to publish the results of the research after taking out patents wherever necessary. Patent rights in any of the instruments or processes devised can be subsequently transferred to the industry against payment of royalty charges which will reimburse the Research Fund for the expenses of this investigation.

629. **Certification of films.**—The new arrangements for certification of films for exhibition have been in force for too short a time for us to comment on their working. We would draw attention, however, to certain general principles that we have enunciated earlier in the report on this question. We would lay particular stress on the principles used for discriminating between films for general exhibition and those for adults only. In our view, the emphasis should be as much on the examination of the themes presented as on the actual manner of their presentation. A clear directive to the Boards of Censors on this point would appear to be called for.

630. On the question of who should be permitted to see films classified as "A", we feel that there is much to commend in the British practice of permitting children to see "A" pictures provided they are accompanied by a parent or guardian. This would allow for the normal practice of the family as a group attending entertainments, and the indication that a picture is considered suitable for adults only would be sufficient warning to the parents and guardians regarding the nature of the film. This recommendation of ours, if accepted, should be taken into account when drafting the directive to Boards of Censors regarding the basis for distinguishing between "A" and "U" pictures.

631. In addition to the rationalisation of the distinction between "A" and "U" pictures that we have suggested above, we feel that the enforcement of the rules also require change. At present, it is the sole responsibility of the exhibitor to make sure that no persons below the prescribed age are permitted into the auditorium when an "A" picture is being shown. We are convinced that the difficulties in the way of such enforcement by exhibitors are very real. This, we feel, is a matter in which the primary responsibility should rest with the State authorities responsible for the enforcement of all the other regulations governing the cinema, including, in particular, the police.

632. We have referred to past lapses in the functioning of censorship, and having in mind the human factor to which we have made special reference, we would not rule out the possibility of such lapses occurring in future. We therefore recommend that all certificates granted to films should automatically lapse at the end of five years and that the films should be again seen by the Boards before the certificates are renewed. We feel that thereby any changes in the cinema habits and tastes of the cinema-goers, current judgments and any evidence of the actual effect on the audience as ascertained by research should be effectively reflected in the granting of fresh certificates. In view of our recommendation that fees for certification should be nominal, this should not involve any hardship on the producers. On the other hand, we expect that the crystallisation of public opinion, the growing experience of the Boards and above all, intensive study of the effects of films on the minds of the cinema-goers would all contribute towards a more rational application of the principles of censorship.

633. **Short films.**—We feel that the exhibition of “approved” films of an informative or instructive nature as an essential part of each programme has proved quite useful and should be continued. In our opinion, the clamour and protests against the present measure are due only to the reaction against the element of compulsion in it, aggravated possibly by the poor quality of some of the productions. Their standard however, is now rising and from the evidence placed before us, we feel that there is growing appreciation among the public also of the utility of these films. In Chapter III paras 21 and 22, we have raised some points regarding the legal authority behind the compulsion. We recommend that this position should be examined and clarified, by fresh legislation if necessary, so that the Union Government has well-defined powers not merely for the sanctioning of films for exhibition but for compelling the exhibition of films. In order to reassure the exhibitors on the possible implications of such a measure, it may be specifically stated that such compulsion shall not extend to over 10% of the total screen-time for each show. The “approval” of films, whether made by Government or by the private producers, qualifying them for being counted towards the minimum footage to be shown, should be accorded by the Production Code Administration and not by a separate advisory board.

634. There do not appear to be good prospects of the industry producing and exhibiting these films voluntarily and therefore in addition to the compulsion in the matter of exhibition the production of such films directly by the State or under its sponsorship would have also to continue for some time. Nevertheless, we would recommend that in consultation with the Film Council or its appropriate Panel the Government should issue from time to time a list of subjects on which it would like private enterprise to produce educational or documentary films. It should be open to the producer of feature films to produce his own documentary from out of these subjects and to get his “short” approved by the Production Code Administration. We hope that mutual competition between the State productions, including the few private productions underwritten by the State, and private productions from feature film producers who also embark on short film production would help to improve the standard of these films and in course of time would considerably reduce the need of government productions.

635. At present a weekly rental is charged for these "approved" films distributed by the Films Division, and under an arrangement between exhibitors and distributors, this rental is deducted from the gross revenue before arriving at their respective shares. This, we feel, is an equitable arrangement because in the result the exhibitor pays about half of it, as he should for the additional entertainment provided to his audience, while the distributor, and through him the producer, bears the other half as an assistance to the production of short films which, as we have pointed out earlier, serves also as a training ground for technicians. The industry will not however be able to derive the full benefit of the assistance unless the bulk of the "shorts" are produced by private enterprise. We recommend therefore that in addition to providing facilities for the training of technicians (including directors) the State organisation should entrust a growing number of their own productions to the supervision of private producers under a contract. However imaginative the team of producers in the regular service of Government, they would not be able to maintain a high standard week after week or even fortnight after fortnight. The aim of the State organisation should be to choose the themes and to decide on their manner of presentation, as well as to maintain the technical facilities needed for production. Once the bare outline of a theme is decided upon, the actual work of production should be entrusted to a private producer, to whom specified technical facilities would be allotted and their cost deducted from the sum contracted for. The engagement of literary and artistic talent, including scenario-writers, actors, commentary-writers, commentators etc. should be the responsibility of the producers. Such an arrangement will, we hope, break up also the sameness of State productions and thus make the "shorts" more popular than at present. It would also in our view bring down costs and make the whole scheme self-supporting instead of being a burden on the tax-payer.

636. The foregoing recommendations refer to the production of "documentaries", a term which at present is being applied to all sorts of short films, ranging from films publicising certain activities of Government to travelogues shot without any scheme or purpose. Whatever may have been the aim of the producers in each case, the result has rarely been a "documentary" in the real sense of the word. The authenticity that should be the basic feature of any documentary film is often lacking and we are treated to the sight of professional actors and actresses in elaborate make-up going through stagey motions in front of the camera of which they seem to be conscious all the time. This should be remedied not merely for aesthetic reasons but also because it detracts from the effect of the production on the audience.

637. It would appear from the experience of the concern that took over the former Indian News Parade that theatres would not exhibit or pay for the newsreel unless they were compelled to do so. The present practice of including newsreels with "documentaries" in the category of "approved films" may therefore be continued. At present the same number of copies are printed of newsreels as of documentaries and both are circulated for the same period. Owing to the small number of copies printed as compared to the number of theatres, the copies in each case remain in circulation for some

months. This may not be objectionable in the case of the "documentaries" but it seems ridiculous to force the theatres to show newsreels six months old and to pay for them. The remedy would be to increase the number of copies printed of the newsreels, or to exclude from the circulation list the theatres in the more remote areas, or do both, and ensure that no newsreel is shown to the public more than six weeks after its release. The production of newsreels would have to remain in the hands of the State for the present, but we would recommend exploration of the possibilities of engaging also free-lance cameramen on the basis of payment according to footage used. Such free-lance contributors may lack the facilities available to Government cameramen, but they might have a fresh angle to news-collection, perhaps more interesting than the official. In order to ensure that there is no evasion of the rules regarding compulsory exhibition, the distribution of approved films may have to continue through the agency of the Films Division. In the case of private productions, we would therefore recommend that the negatives should be handed over to the Films Division for making copies for distribution. The exhibitors should have the choice of taking either a documentary produced or sponsored by the Films Division or one of the private productions. The rental, however, would be the same, the only difference being that in the case of the last, the realisations would, after deduction of a percentage to cover distribution costs, be credited to the producer. After rationalisation of the distribution of newsreels as recommended above, we expect that a larger proportion of documentaries would be needed than at present and that this would accommodate the private productions. The choice which we have suggested above would, of course, apply only in the cases where a documentary is to be supplied to the exhibitor and not to the cases where he is due to receive a newsreel for exhibition.

**638. Educational use of films.**—The greatest difficulty in the way of expansion has been the high cost of projectors. We have already mentioned the suggestion that the cost could be brought down if such projectors are exempted from customs duty. Unfortunately, such exemption of duty does not appear to be administratively possible. Projectors of the type used in schools are also used in fairly large numbers for personal amusement or entertainment at home. There can be no justification for waiving the duty on projectors imported for such purposes. It is not possible at the time of import to ascertain whether the projector is ultimately going to be used for domestic entertainment or for instruction in a school, nor does it seem possible to keep track of the history of the projector and to grant a refund of the duty when it reaches a school. We are therefore unable to recommend any rebate of customs duty on projectors supplied to schools. The best way to meet the difficulty would be by sanctioning special grants to schools for the purpose of purchasing such projectors.

**639.** Another difficulty is the shortage of films suitable for exhibition in Indian schools. We have reviewed earlier the special requirements to be met by such films, and we recommend that in addition to such films as may be commissioned from private producers, the Films Division of the Government of India should undertake the production of suitable films with the aid of special grants from the Ministry of Education.

640. Until a large number of schools have installed projectors, it would be necessary for the State Governments to purchase equipment themselves and lend them out to the schools for day to day use. At present there are private firms which provide projectors and films for rental but it has been the complaint of the educational authorities that their charges are very high. If the Departments of Education in the States have projectors for renting out, the cost would naturally be brought down. Libraries of films will also have to be established at a large number of centres from which schools can borrow films as necessary. Periodical lists should be issued to all educational institutions describing the acquisitions to the library, giving full particulars of each film, and also the suggestions of the educational authorities regarding the age groups for whom the films are considered suitable. In addition, it would be useful if to each library there is attached a projection room where educationists can have films projected and decide on their suitability before borrowing them for their schools. The distribution of schools varies in different States and it is therefore difficult for us to suggest any uniform basis for determining the number of libraries to be opened in each. We would recommend, however, that the number of schools dependent on a library should not exceed 50. We have already commented on the practice in certain States of the schools levying a small fee from the pupils to cover the costs of education through films. We would suggest that this practice, which would enable a large number of schools to go in for projectors of their own as well as to obtain a variety of films for their pupils, should be extended to all the States.

641. We have noticed that in certain States the operation and maintenance of Government-owned projectors is combined with the work of adult education department which uses the same projectors for exhibition in rural areas of films considered suitable for adult education. Such a practice has certain features to commend it. The cost of administration can be brought down, and since the vans used for rural areas are invariably equipped with generators for providing electricity, the mobile film unit would be able to serve also schools where electric supply is not available, and where in consequence it would not be worth while for schools to go in for projectors of their own. Even in electrified areas we do not expect that it will be possible for all schools to purchase projectors immediately, and the services of a mobile van complete with film library and trained operator would be more useful than mere opening of a district centre from which the school would borrow both projector and films. We therefore recommend that in all States visual education, whether in the class room or in the rural areas, should be developed hand in hand.

642. In the field of adult education through the film, we feel that the ground covered by the use of mobile vans cannot be extensive and we therefore recommend the establishment of open air theatres in rural areas. These should be put up by local authorities to suit the climatic conditions of the place and should be made available for free cinema shows where instructional and informative short films are screened for the benefit of the public. The same theatres could be used for the encouragement of local talents in music, dancing or acting.

**643. Critical appreciation of films.**—Under the functions of the Film Council, we have referred briefly to the need for encouraging film societies and clubs all over the country. We feel that it is very necessary to cultivate in the public a sense of critical appreciation of films and that this can best be induced and fostered by the habit of seeing pictures generally acclaimed as good and then having their features analysed and discussed both by experts in the line as well as by lay critics. We noted with pleasure the spontaneous development of this movement at one or two centres that we visited and we feel that there is much more to be done. In view of the handicaps under which these societies are functioning such as the difficulty of finding theatres or the impossibility of securing copies either in 16 mm. or 35 mm. of famous classics made in this country or abroad, we feel that positive assistance from the Film Council is very necessary. Further encouragement of these societies can be afforded by the Council by accepting for publication in its journal criticisms from the societies which they consider both educative and helpful.

**644.** In this connection, we would invite reference to paragraphs 10 and 11 of Chapter III wherein we have referred to the loose wording in the Indian Cinematograph Act in defining both 'cinematograph' and 'exhibition'. We would suggest that the Act should be suitably amended in order to regulate all public exhibition of films and to exclude private shows. The Act should also be made applicable to all the States in the Union.

**645.** During our discussions with educationists we found growing appreciation of the need for inculcating in children a sense of values in the films. The methods suggested cover both the showing of entertainment films in the schools under the supervision of teachers as well as the conducting of parties of children to theatres where they see pictures and then are asked to participate in discussions on what they had seen, under the guidance of a suitably trained teacher. We feel that both these methods are useful, though with the present lack of 16 mm. copies of current feature films, the first cannot be utilised as generally as the second. We would recommend that all people in charge of the education of children should pay more attention to the development of the critical habit among children not merely in respect of books, drama or music as at present but also in the case of films.

**646.** Among the bulk of the film-goers a keener sense of values in the film can be cultivated only by regular publication of well-informed criticism about productions currently being screened. We have referred earlier to the unsatisfactory nature of the bulk of film criticism being published today. A critic should possess, in addition to a due appreciation of the medium and its importance and a genuine interest in the film, an above-average cultural and intellectual equipment as well as capacity for comparative appraisal of films arising from wide experience in seeing films of all kinds. He must beware of purely personal reactions as well as the tendency to be intolerant of those holding different opinions. We have recommended that the Film Council should bring out a journal containing sound criticisms of current productions, and we would further recommend that in their selection of reviewers they should pay special at-

tention to the essentials that we have mentioned above and by granting awards to the best piece of criticism or to the best work on film craft, they should encourage qualified critics.

647. Many of the major recommendations among the fore-going would require changes in the Constitution, legislative measures or administrative action. Certain delays are inevitable in the case of the first two. We would therefore recommend that priority should be given to those recommendations which can be implemented directly by administrative action, while at the same time expeditious action is taken to secure necessary constitutional and statutory modifications. If, as we understand, amendments to the Constitution are being examined by a special Committee, the amendments required in order to implement our recommendations should also be considered at the same time. Similarly, if amendment of the Indian Cinematograph Act is under contemplation, the changes therein which we have recommended should also be taken up immediately.

648. We consider the centralisation of control over the production of industry very essential and would suggest that necessary action should be taken immediately, if possible, during the current session of Parliament. Action for the setting up of a Production Code Administration can be initiated immediately and until the enactment of legislation giving the Production Code Administration statutory powers over film production, the possibility of the Censor Boards insisting on films securing initial approval of the Production Code Administration should be utilised fully. Simultaneously, measures for securing uniformity in cinema regulations and in the tariffs for Entertainment tax could be adopted after necessary consultations with the concerned Ministers of the States in a conference to be arranged at an early date. The emphasis should be on immediately implementing those recommendations which depend mainly upon voluntary or executive action and do not require statutory compulsion, while at the same time every effort is made to secure the requisite Constitutional and statutory powers, as for instance, for setting up a Film Council or a Film Finance Corporation. What we have said above is purely illustrative to indicate the lines on which our recommendations could be expedited and it would be for the Administration to work out the procedure after classifying the measures to be taken under various categories. We would emphasise that in this as in most other matters of reform in this country time is of the essence and, with the experience of the last Committee before us, we are naturally apprehensive lest similar delay should again result. Our study of the conditions in the industry convinces us that while the industry could somehow muddle through in spite of that delay, now there is no time to be lost and the progress of the industry downhill must be checked as quickly as possible for the benefit of all the interests concerned.

649. We have now reached our journey's end. As we progressed from stage to stage of our inquiry, we used to look both before and after. The end of our labour now gives us an opportunity of a retrospect without having to focus our attention directly on the morrow. That retrospect has a purpose and a perspective; the purpose is the service of the community through this important in-

dustry and the perspective is that of participation in a great effort to put the industry on the road to progress and prosperity. While taking leave of an absorbing and exacting task and a strenuous and onerous duty, we shall only express the hope that that high purpose will be found to be running through the preceding pages and that the faith in that perspective will be found to have guided us throughout. It is in this faith and hope that we append our signatures to this report.

S. K. PATIL,

*Chairman.*

M. SATYANARAYANA,

*Member.*

V. SHANTARAM,

*Member.*

B. N. SIRCAR,

*Member.*

R. P. TRIPATHI,

*Member.*

V. SHANKAR,

*Member.*

S. GOPALAN,

*Secretary.*

*Bombay, 2nd March 1951.*

## APPENDIX I

## FILM ENQUIRY COMMITTEE

(MINISTRY OF INFORMATION &amp; BROADCASTING)

GOVERNMENT OF INDIA

## Provincial/State Taxation and the Film Industry

**I. Statistics of Entertainment tax revenue.**—Figures are required covering revenue collected in the Province, or State, during each of the last twenty years or commencing from the date of introduction of such tax. The form in which all the figures may kindly be compiled for reference is given below. If the particulars required in column 5 of the form are not readily available, the rest of the figures may be sent in first and these figures sent separately, for the last four years in the first instance, and as soon as possible for earlier years. The return for the first half of the current financial year may similarly be sent as soon as the figures are available.

**II. Statistics of Entertainment tax disbursement.**—Full details are required covering each of the last 20 years of the period since the introduction of the tax, including particulars of any contributions for the benefit of the industry from this source of revenue, stating whether they are definite charges on such revenue and if they are varied or fixed. The form on page 30 indicated the classification of such charges. If complete statistics are not readily available, figures for the last four complete financial years may be sent in the first instance and complete returns later. Figures for the first six months of the current financial year may be sent as soon as they are available.

**III. Details of such taxes, duties or cesses which are specifically leviable on the production, distribution or exhibition of films in the province, e.g. Sales Tax, Processing Tax, etc.** Information is required whether such taxes are levied on more than one occasion on the same item (Sales Tax on raw film as well as on the same film when exposed) or more than once in respect of the same act of transaction (e.g. a tax on cinema for each show as well as a tax on tickets for admission to that show).

## FILM ENQUIRY COMMITTEE

## Entertainment Tax Revenue

1	2	3	4	5		
Year	Details of Tariff (flat rate or slid- ing scale).	Total revenue from all sour- ces.	Total revenue from Cinema shows	Revenue from Cinema shows classified accord- ing to value of tickets (inclusive of tax).		
				Below 0-12-0	0-12-0 to 2-0-0	Over 2-0-0

# FILM ENQUIRY COMMITTEE

## Entertainment Tax Disbursements

1	2	3	4	5	6	7
Year	Donation to cultural associations connected with the entertainment industry	Prizes and awards to writers, musicians, artists etc., connected with the entertainment industry	Donations for research or scholarship; connected with the entertainment industry	Grant to municipal or other local bodies earmarked for any of the above purposes or special services for places of entertainment (fire-brigade; car parks etc.)	Grants of municipal or other local bodies not specifically earmarked	Amount appropriated to general Provincial State Revenue

Form S.2.

# FILM ENQUIRY COMMITTEE

## Film Censorship

1. The orders of the Provincial Government constituting a Board of Censors, and the rules laid down for nomination or selection of Chairman, members and secretary.

2. Directives issued by the Government to the Board prescribing procedure and outlining principles to be followed in the exercise of censorship. Codes of censorship drawn up by the Boards.

3. The names of the present Chairman, members and secretary of the Board, their professions or occupations, and the particular provisions in the rules by which they qualified for the position.

4. The staff maintained by the Board and their pay and allowances. (Any special increase or reduction in the post-war years should be noted.)

5. Budget statistics covering the working of the Board since 1928 or the date if later when it was constituted, with full particulars as indicated on page 231.

6. Statistics of films censored by the Board since 1928 or the date, if later, when it was constituted, with full particulars as indicated on page 231.

7. Statistics of films which were required to be modified before certification, or which were refused certificates, with full particulars as indicated on page 232.

8. Statistics of imported films which were certified as educational and on which refund of customs duties were sanctioned.

(NOTE.—Information on the following points must cover each of the last four years.)

9. The number of meetings of the Board held during each year.

10. Number and total footage of films examined each year.

(A) by employees of the Board,

(B) by Members of the Board, singly or in sub-committee, and

(C) by the full Board.

11. (A) Details of procedure followed for censorship, and of procedure for ensuring adherence to the approved version of the film.

(B) Number of complaints received and investigated regarding evasion of censorship by substitution or re-insertion of unapproved footage, and results of investigation.

12. Number of films which had been (i) certified by the Provincial Board, or (ii) certified by Boards in other Provinces, which were subsequently re-examined by the Board and subsequently cut or modified before they were permitted to be released, whether the re-examination was initiated by a member of the Board, or followed protests from the press or public, or was undertaken at the instance of the Provincial Government.

13. Number of certificates which had been (i) issued by the Provincial Board, (ii) issued by other Boards, which were subsequently suspended, in each year, and the number of such cases where the films were subsequently declared uncertified.

#### FILM ENQUIRY COMMITTEE

*Receipts and Expenditure of.....Board of Film Censors*

Year	Total Expenditure	Fees and allowances to members	Pay and allowances of staff	Other expenditure	Total Receipts	Receipts from fees for censoring	Grants from Provincial Budget	Other Receipts.

#### FILM ENQUIRY COMMITTEE

*Statistics of Films Censored by.....Board*

Year	Name of film	Released by	Country of origin	Language of titles or dialogue	Classification of subject, Feature, Newsreel or Documentary and Educational	Footage	Remarks. (In case of pictures classified as Educational, state whether refund of custom duty was authorised.)

Year	Name of Film	Released by	Footage submitted	Reason for cut, or for total rejection if certificate was refused	Was there an appeal against the decision of the Board	Was the Board's decision upheld or over-ruled by the Provincial Government

FILM ENQUIRY COMMITTEE

(GOVERNMENT OF INDIA)

VII, Names of (a) production firms, (b) studios, (c) film laboratories, which have applied for and which have been granted State aid, (i) in the form of Government participation in stock, (ii) in the form of loans; method adopted for safeguarding the interests of the Government.

VIII. Number of factories engaged in the production of auxiliaries and spare parts for studios laboratory and projection equipment, and total personnel employed.

IX. Names of institutions, if any, where training is given in acting, elocution, scenario writing, music composing etc. number of students trained in each year.

X. Names of institutions, if any, where training is given in Cine-Camera work, and stage lighting, sound-recording, film-processing etc. and number of students trained in each year.

XI. Number of research establishments established by Government, the industry, or private enterprise wherein technical and scientific problems connected with the industry are investigated; number of engineers and scientists engaged on such research and list of problems being investigated.

XII. Names of technicians deputed for study overseas in each of the last four years (a) by the Provincial Government, (b) by the industry through their representative associations, and (c) by individual members of the industry.

### Film Producers

Name of Producer	Location of office	Year of commencement of film production	Paid up capital	Number of employees	Is production in own studios or rented studios?	Number of films released so far	Number of films now in production	REMARKS

### Film Distribution

S. No.	Name	Address	Nationality	Engaged in theatrical distribution (T), non-theatrical distribution (N.T), or both (B)	HANDLING			Whether independent (1) Controlled by producers (C) or associated with them (A)	Area covered	
					35 m.m	16 m.m	9.5 m.m or smaller		Permanent	Number of Travelling theatres controlled.

(Please mark appropriate column with a cross.)

Film Studios and Laboratories

Name	
Location	
Studios	Whether engaged in own production (2) or accepting outside work.
	No. of stages.
	Fl. or area.
	No. of recording channels fixed and in file.
	No. of cameras
Laboratories	Nos. of processing machines
	Output per shift, negative.
	Output per shift, positive.
	No. of printing machines.
	Output per shift.
Editing	No. of editing machines
	No. of preview theatres.
Storage	No. of vaults.
	Storage capacity.
Personnel	Technicians.
	Skilled workers.

**FILM ENQUIRY COMMITTEE**

(MINISTRY OF INFORMATION & BROADCASTING)

(GOVERNMENT OF INDIA)

**Cinema Theatres and Travelling Cinemas**

**I.** Location and other particulars of theatres licensed under the Indian Cinematograph Act for exhibition of films, classified as in the form on page 236, according to the town in which they are situated.

**II.** Number and other details of travelling cinemas (form attached).

**III.** Number of clubs, private associations, state or private institutions, regimental messes, industrial canteens etc., with provision for exhibiting.

(A) Theatre-type (flammable) film, and

(B) Sub-standard (non-flammable) film.

**IV.** Provincial and Municipal regulations to be complied with in the case of categories I, II, III(A) and III(B) above.

**V.** Staff maintained and arrangements made for—

(A) Preliminary inspection of the theatres before licensing.

(B) Periodic inspection of theatres and of travelling cinemas.

Expenditure incurred on this account in each of the last four years.

**VI.** Revenue from inspection charges and licence fees in each of the last four years.

**VII.** Number of cases in each of the last four years when action had to be taken against theatre-owners for non-compliance with regulations.

**VIII.** Number of fire accidents in cinemas during each of the last four years and steps taken in consequence of investigation regarding the cause of the fire.

**IX.** Names of picture circuits and number of theatres forming each circuit.

**X.** Names of Associations of Exhibitors, Theatre-owners, etc.

**XI.** Names of Trade Unions or Associations of employees of different categories such as operators, electricians, etc.

**XII.** Labour codes governing various categories of employees in cinema-theatres.

**XIII.** Number of institutions for training operators or other technical personnel and number of persons trained in each of the last five years.

**XIV.** Qualifications prescribed for operators, electricians, etc. in licensed theatres; arrangements for examining and licensing.

**XV.** Number of strikes, in each of the last three years among employees in cinema-theatres, and number of cases where settlement was effected by arbitrators or tribunals appointed by Government.

# FILM ENQUIRY COMMITTEE

## *Cinema Theatres*

Name of town

Population.

Main regional language.

1	2	3	4	5	6	7	8	9
Sl. No.	Name of cinema	Owner or Lessee	Name of cinema owned or leased by the same person	Is the theatre a unit of picture circuit	Seating accommodation	No. of shows per week	Average attendance per week	Languages in which films are shown. Average percentage during July, August & September, 1949
			In the same town					
			In the other town					
			Travelling cinema					

# FILM ENQUIRY COMMITTEE

## *Travelling Cinemas*

Sl. No.	Name of cinema.	Owner or Lessee	No. of other cinemas under his control	Territory covered	Seating accommodation	No. of shows per week	Average attendance per week	No. of weeks in the year when shows are held	Languages in which films are shown (average percentage during July, August & Sept. 1949)
			Travelling						
			Fixed						

## **APPENDIX II**

### **FILM ENQUIRY COMMITTEE**

**(MINISTRY OF INFORMATION & BROADCASTING)**

**(GOVERNMENT OF INDIA)**

#### **Questionnaire on the Film Industry**

The Film Enquiry Committee request that any information that you can furnish on the points raised in the questionnaire may kindly be sent to them at an early date and in any case so as to reach the Secretary before 31st December 1949. Use of the envelope attached will ensure prompt receipt of your reply.

The questionnaire has been drawn up in two parts, "The Film Industry" and "The Film and the Public". The Committee would, however, welcome the views of members of the film industry about the social aspects of the film also, as well as any suggestions from the public about the industry itself. Spare copies of either part can be had on application to the Secretary.

Each part has a number of sections covering different aspects of the enquiry. Replies need not, however, be confined to those aspects with which you are directly concerned. The detailed queries under each head are intended only to indicate the type of information sought and the particulars considered useful, but it is not necessary that they should all be answered and in the order given, or that the answers should be confined to those points. Information could also be given in the form of a continuous note, or as memoranda on different subjects.

The information received in written form will be supplemented later by oral evidence to be taken at Bombay, Calcutta, Madras, Nagpur, Lucknow and Simla. If you would like to elucidate your written reply or add to it by giving evidence in person, please intimate to the Secretary the name of the centre where it would be convenient for you to meet the Committee.

If you desire that the Committee should treat a part or the whole of your written evidence as confidential, please indicate this in your reply. Similarly, if you wish to be interviewed in camera, kindly intimate this to the Secretary in advance.

### **THE FILM INDUSTRY**

#### **A. FILM PRODUCTION:**

##### **1. What has been your experience as a producer?**

When did you first engage in film production? What were you before you became a producer? What induced you to take up film production? Have you been continuously engaged in production since you started on it? If there were any breaks, what were the reasons? Are you at present engaged in production? What are the other businesses on which you are currently engaged? On how many pictures were you engaged in the last three years? Have all of them been (a) completed, (b) censored, (c) exhibited?

**2. What are the studio facilities available to you?**

(If you have studios of your own please see also section—Studios).

Do you rent studios for your productions? Which are the studios you have rented for your work? Have you tried different studios? What were your reasons for making the changes? Have you had any difficulties in securing studios when you wanted them? For what period is a studio engaged for the production of a picture? How many shooting days does this cover? Are there cases of delay because sets are not ready or for any other reasons? If so, what were the causes and how could such delays be obviated? Which have you found more convenient or more economical to rent, studios owned by producers, or independent studios which do not engage in production on their own account? Is the rental always paid in cash or do you give the studio owners a share in the production? Are you satisfied with the service provided?

**3. To what extent do you consider it necessary to expand studio facilities in the country?**

Do you feel that more studios should be built? Should the construction of more studios be left to individual enterprise? Do you think studios can be built and run co-operatively by a number of producers? What do you think of the proposal that Government should maintain studios which would be made available on reasonable terms to small independent producers?

**4. Is the progress of the industry affected by the costs of production?**

Which would you consider your best picture and why? Which of your pictures brought in the greatest revenue and how would you explain its financial success? Which picture that you produced brought in the best returns in proportion to investment, and were you satisfied with the picture in other respects? What was your total production cost in each of the above instances? Would you say the success of a picture is in any way related to the amount spent on it? What would you say is the minimum cost of producing a good picture? How would you allocate this amount among the following heads:—(a) Story costs, including preparation of story, dialogue, scenario and lyrics; (b) cast including extras and bit characters; (c) orchestra, composers, and voices for "play-back"; (d) direction, including director's assistants, technical advisers, etc.; (f) picture and sound negative, positive for rushes and processing; (g) transportation, tests, etc.; (h) editing charges, matching negative and cost of duplicate negative; (i) stills, publicity, etc.; (j) taxes payable specifically on production; (k) insurance; (l) overhead charges; (m) studio maintenance; (n) camera and lights, including cameraman and crew; (o) sound engineering; (p) sets and art-direction; (q) crew and labour? If studios are rented, what would the proportion of rental be? Would it cover all the items; (m) to (q) fully or would the producer still have to incur additional expenditure? What would be the nature and amount of such additional expenditure?

**5. What are your views on "dubbed" films?**

Do you prepare dubbed versions of your own productions or others' productions? Do you generally dub a narrative on the sound-track or entire dialogue and music? Are you able to ensure necessary technical facilities at the studios? Is the dubbed film generally well received by cinema-goers? Are they critical of defects in synchronisation? Are

they prepared to overlook discrepancies between the setting, costume and even the look of the actor and the language in which his words are heard? How would the cost of dubbing compare with the cost of simultaneously producing versions in different languages with different actors? Do you consider that dubbing is the best method of lowering production costs while achieving wider distribution? If you approve of dubbing, would you extend the approval to dubbed versions of imported films? If you disapprove of dubbing, would it be due to the fact that you produce pictures in Hindi/Urdu which circulate all over India?

**6. What are your views on the financial basis of film production in India?**

How have you financed the production of your pictures? Were you satisfied with the terms on which you could secure financial backing when it was necessary? Did you get adequate remuneration for the work that you put in? What was your return on the capital invested? Was foreign capital invested in any of your productions? From your experience, which would you consider the most satisfactory means of financing production of pictures, from the producer's own resources, from bankers' loans or from distributors' advances? Are you in favour of a Film Finance Corporation, which would make advances against films in production? What are the measures you would suggest for safeguarding such advances?

**7. Do the economics of the cinema affect the quality of the productions?**

Is there a link between the size of the consumer-group aimed at and the standard of a commercial production? If the need is to find a common denominator of appeal, to what extent has this to be lowered in order to cover larger and larger groups? Are conditions in India such as to demand a lower standard than in countries with a higher percentage of literacy and education? If half a crore of people must pay to see an Indian picture before it can cover production costs, would you say a low cultural standard is inevitable?

**8. How is the content of the film decided?**

How do you settle upon the nature of your next production? Do you buy published stories, or choose from manuscripts submitted to you or commission stories to be written around themes selected by you? Do you plan on the basis that public demand runs in cycles, and that for a period of years a particular "formula" brings in the best returns? Do you feel that producers who make a new departure more often fail than succeed? What was your own experience in the matter? Which are the themes most popular in Indian Pictures, "social" subjects, historical incidents, comedies, thrillers, mythological incidents, dramatised versions of the classics, animated cartoons, film versions of stage plays? Do you take steps to assure yourself that the story you intend to produce is not open to objection from the censors? Do you consider the present proportions of music and dancing in all Indian pictures artistically justified? To what extent is the form of your production dictated by distributors? By exhibitors? Would you consider all their demands reasonable?

**9. How do you book actors for your productions?**

Do you think it has worked out to the advantage of the producers to centre all publicity around a few stars? Would you prefer it if stars are bound by long term contracts to individual producers? How do you choose the "leads" for your pictures? On their popularity, or their

standing in the industry? On their suitability for the parts? On their musical ability? Do you think the salaries of artists are too high, reasonable, or on the whole on the low side? Have you had any difficulty in securing actors and actresses of the right type? With the right cultural background? Have you had any difficulties or suffered any delays because your actors were not available when you wanted them? Have you been able to arrange as many rehearsals as you thought necessary? Has shooting ever been held up because actors were not ready with their parts? Are you satisfied with the facilities available for engaging actors for small parts or extras for your productions? Is there a Casting Bureau in your town? How frequently do you employ their services?

**10. Do you use "play-back" voices for your actors?**

Do you feel that the use of such voices is necessary? Do you use them for dialogue? If so, is it because the actors are not sufficiently familiar with the language of the main production, because their voice and diction are not good, or for the preparation of dubbed versions? Do you use "play-back" voices for songs? Is it because the actor (or actress) cannot sing at all or cannot sing well enough? Are there occasions when you use "play-back" even for an actor who can sing, because he is engaged at the same time on other productions and cannot spare the time for rehearsals? Do you know of instances where producers have been compelled to use (a) the same voice for different characters, (b) different voices for the same character, all in the same picture? Does the public know of this indiscriminate use of voices? If so, does it mind? Would you defend the practice or would you say it is inevitable? Do you think it will remain a permanent feature of the Indian film industry? Do you think it offends against the canons of true art? Or that it would ultimately recoil on the industry? How do you select the persons to be employed to provide the voice? On their popularity on the screen—on the radio—on gramophone records? On their reputation? On the quality of the voices? On their suitability for the parts? On their appropriateness for the actors for whom they will be used? Are there new voices coming up in sufficient number? Is the lack due in any way to want of encouragement and the readiness with which a large number of producers agree to share a limited number of good voices? Do you engage coaches for teaching diction, voice production or singing? What measures do you think the industry should adopt to encourage voice and musical training among those who show talent?

**11. What are the means you adopt for ascertaining the trend of public demand?**

Are you guided by the success or failure of other pictures with similar themes, or using the same stars? Do you hold pre-release shows to hand-picked audiences whose judgment you would consider representative of the views of the public? Do you conduct any sort of audience research? Do you place reliance on ballots held and questionnaires issued by you or your distributors, or by film magazines? Which of your methods of estimating the success of the picture came nearest to the actual results?

**12. Have you been able to secure all the raw film that you require?**

What is your annual demand for film stock, sound and picture, negative and positive? What is the average negative footage shot by you for a feature running to, say, 11,000 ft. in the release-print? Have you had difficulties in obtaining supplies? Have you had occasion to protest

against any discrimination shown by suppliers? Have you had to change from one make of film to another? Has the supply position affected production in any way? Do you think there is wastage of raw film 'n production? What measures would you suggest to minimise any such wastage?

**13. What are your arrangements for distributing your productions?**

Do you do your own distribution or do you entrust it to distributors? If you have your own organisation, do you handle pictures of other producers also? Do you have any theatres under your own control? What is the percentage of your own pictures shown at such theatres? If a distributor handles your pictures, is he confined solely to your productions or does he handle others also? Does he act as your agent for the distribution or do you part with exploitation rights? Do you utilise a number of distributors for different parts of the country? Do you reserve song-book rights? Gramophone rights? Export rights? Dubbing rights? What are your arrangements for exploiting these? Have you ever produced pictures specially commissioned by a distributor and if so on what terms?

**14. What are your arrangements for publicity?**

Do you make all the arrangements for publicity or do you entrust part or the whole to the distributor? Do you employ publicity men on your staff? Who is responsible for scrutiny of stills and material for publicity campaigns? Do you consider your present publicity budget justified in terms of results? To what extent can you cut it down if other producers would also cut down their budgets?

**15. Is there over-production in the Indian Film Industry?**

Is it a fact that many completed films have not yet been exhibited? If so, what are the factors that have led to such a position? Do you feel that the industry is turning out far too many films? Is there a large number of films of the wrong type being produced? Would you suggest a restriction in output so that each picture gets a chance? Should there be any restriction on the number of producers, or on the number of productions per year, or both? Do you think the industry can itself impose voluntary restrictions on its output? Do you favour Government control?

**B. FILM STUDIOS:**

**1. If you have studios of your own where are they located?**

Are the surroundings pleasant? Is the location free from noise? Are there other studios in the same locality? Is it well served by public utilities? Public transport? Would you favour the grouping of a number of studios in each city in the same locality in a kind of "Film-colony"? What are the requirements that such a locality should fulfil?

**2. What are the facilities available at your studios?**

How many sound stages do you have and what are their dimensions? Are your lighting facilities adequate for large sets? For colour work? How many black and white and colour cameras and sound-recording channels do you have? Have you facilities for producing animated cartoons? Have you separate sound studios for scoring and re-recording? Have you any facilities for dubbing or lip-synchronising? Have you a

projection room? Are editing facilities available? Have you laboratories of your own for processing film? (Please see also section Processing Laboratories.) Have you found all these adequate for your needs or do you plan to extend them? How did you finance the original installations? Is any foreign capital invested in your firm? When did you install the bulk of your equipment? Which of them would have to be replaced soon because they are worn out or because of new technical developments? Which are the items that have been acquired on purchase and which on lease? How do you propose to finance any extensions planned by you? How many persons do you employ in the various categories?

### **3. How fully are those facilities utilised?**

Do you undertake production on your own account or in partnership? What is the extent to which your studios are engaged on such productions? Do you hire out the studios to outside producers? What are the usual terms for such hiring? Has such hiring-out proved remunerative? Is the rental paid in advance or out of the earnings of the pictures? What is the usual period covered in a hiring-contract? Are there cases of delays because the producer is not ready? Do such delays happen in the case of your own productions or outside productions? Can you undertake more pictures in a year?

### **4. How are your working costs distributed?**

Out of the studio costs on each feature picture, what fraction would represent the expenditure on (a) installation and maintenance of the studios, (b) installation and maintenance of photographic, lighting, and sound equipment, (c) wages of technical and other staff, (d) cost of stores and materials consumed on sets, (e) rent of ground and taxes, and (f) power charges? Which of the items can be reduced by re-location of the studios, modernisation, cutting down wastage of material, idle hours, etc.? What are the changes you would suggest in production methods to bring down costs?

### **5. What are the difficulties you have encountered in studio operation?**

- Are you able to obtain freely the spares and stores required for operation and maintenance of (a) the photographic section, (b) the sound section, (c) electrical and lighting section and (d) laboratory section? Are these available at reasonable prices in the market? What is the proportion of locally manufactured stores in each category? Have you had any trouble in securing constructional material for sets? Acoustic insulation or building material for studios? Difficulties owing to local regulations? Restrictions on power supply? Lack of space for expansion? Difficulty in securing technicians, musicians, skilled workers, etc.? Difficulties owing to industrial disputes or the nature of the machinery for their settlement? Any other difficulties?

## **C. PROCESSING LABORATORIES:**

### **1. What is the extent of your interest in film processing?**

Do you have laboratories for processing film? Do you undertake processing only in respect of your own studio productions or do you undertake outside work also? How did you finance the installation? Is any share in your undertaking held by any producer, distributor, dealer in new films, or dealer or manufacturer of equipment? By foreign interests?

## **2. Where are your laboratories located?**

Are they close to the film studios? On the same premises? If the studios in your city are re-located, would you like to move to the new locality? What are the public utility services that you would need there?

## **3. What is the capacity of your laboratory?**

What is the out-turn per shift of 8 hours in terms of negative and positive footage on the basis of 9 minutes and 3 minutes development time respectively? What is the capacity of your printing section per shift? Have you facilities for optical and "trick" printing? Are you equipped also for processing and printing 16 mm. film? For reduction from 35 mm.? Have you editing facilities? Storage facilities? Are your laboratories air-conditioned? Have you facilities for handling colour? Can you process colour film of reversal or negative-positive types? Can you prepare colour-separation negatives from colour film? Can you do imbibition printing from such negatives? How many technicians do you employ in the various sections?

## **4. Have you any plans for installing new equipment?**

If so, is it to replace worn-out equipment, to take advantage of new developments, to add new facilities, or to expand your capacity? How do you propose to finance the installation? Can such equipment be readily obtained in the market?

## **5. What are your views on the manufacture of processing plant in India?**

Was any part of your equipment manufactured in India? Have you had any experience of processing plant made in India?

## **6. Are there any occupational hazards in your laboratories?**

Do you use any developers or other chemicals which are poisonous on contact? What are the precautions that you observe? Are any poisonous fumes or vapours evolved in any of the processes? What are the provisions made for extracting such fumes?

## **7. Have you any arrangements for the recovery of silver from baths?**

What is the footage of positive and negative cine-film processed in your laboratories in each year? Have you installed silver-recovery plant? What is the value of silver thus recovered?

## **8. What are your difficulties?**

Have you any difficulties in securing finances for equipment or operation? Any difficulties in securing equipment? Have you had any difficulties in obtaining supplies of chemicals of the requisite standard? Do you use chemicals manufactured in India? What has been your experience with such products? Have you had any difficulty in securing technicians for running your laboratories? Any industrial disputes?

## **D. EMPLOYMENT IN FILM PRODUCTION:**

### **1. What are the usual conditions of employment as directors and assistants?**

Are you a director or assistant director? If so, for how long have you been so employed? What were you before? Are you engaged in other work also at present? Did you receive any special training in direction? Did you serve any period of apprenticeship? Are you engaged

for the production of a particular picture or employed on a monthly salary? Do you change from one producer to another, and if so for what reasons? Do you take any part in the preparation of the story? Do you start with a complete shooting script or do you work on it as you proceed? Do you have to modify your story at the instance of actors, distributors, financiers, or any others who have an interest in the picture? Have you ever had to accept changes which you did not like? Which of your pictures gave you the highest artistic satisfaction? Which brought in the best returns? Do you receive any bonus on successful pictures? Do you belong to any union or association of film workers? What are the benefits you have derived from such membership? Have you any suggestions for the improvement of the industry and the conditions of service?

**2. What are the conditions of service of art directors and assistants?**

Are you engaged as art director or as assistant? Since when? Have you been trained in any school of art or architecture? Have you served any apprenticeship? Are you employed by some studio or by independent producers? Are you in regular salaried employment or are you engaged for particular pictures? Do you belong to any association of workers in art? If so, what are the benefits you have derived from such membership? Have you any suggestions for improving the conditions of service or the standards of Indian productions?

**3. How are writers employed in the industry?**

Are you engaged in preparing stories for the screen? What do you do, write stories, adapt them, prepare shooting scripts, write dialogue or songs? Are you engaged separately for each picture or do you work regularly for some producer? Have you had previous experience in writing books, short stories, poems, etc.? Have any of your works been published? Do you still do any writing apart from your film work? Do you belong to any association of writers or any copyright protection society? If so, what are the benefits you have derived from such membership? Have you any suggestions for the improvement of the conditions of service or the standards of Indian films?

**4. How are the conditions of service of actors and actresses?**

Do you act in films? When did you commence this career? What were you before? Have you been acting without a break? Have you been engaged also in production or distribution? Did you have any training or stage experience before starting to work for the films? What do you play, "leads", "characters", "bit parts"? Are you in receipt of a lump sum fee for each picture, a monthly salary, weekly or daily fees? Do you get any royalties or other special payments in connection with your film work? Do you belong to any union or association of film artists? If so, what are the benefits you derive from such membership? Have you any suggestions for improving the standards of acting or the conditions of service?

**5. How are musicians employed in the film industry?**

Are you a singer, instrumentalist, composer or conductor? Have you had any special training? Did you serve any apprenticeship? Are you now employed in a studio or by an independent producer? Are you engaged for each picture separately or are you in regular employment? Have there been breaks in employment owing to slumps or other

reasons? Do you belong to any association of musicians or artists and, if so, with what benefits? Have you any suggestions for improving conditions of service or standards of Indian films?

**6. What are the conditions of employment as camera-men and assistants?**

Are you working as camera-man or in the camera or lighting crew? How long have you been so engaged? Did you receive any special training or serve any apprenticeship? Have you been in continuous employment? Are you employed by the studios or by the producers if they are different? Have you had any breaks in your employment? Have you found difficulty in securing fresh employment? Which would you consider the most outstanding among the films on which you have worked? Do you belong to any association or union of technicians? What are the benefits you have derived by such membership? Have you any suggestions for improving the conditions of employment or the standards of Indian films?

**7. What are the conditions of employment of laboratory technicians?**

Are you a processing technician? How long have you been so employed? Did you have any training? Have you done any experimental or original work? Are there facilities for such work where you are employed? Do you belong to any association or union of technicians. What are the benefits you have derived from such membership? Have you any suggestions for improvement of the conditions of service in the industry or the standards of Indian films?

**8. How are skilled workers employed in the industry?**

Are you employed as a skilled worker in a film studio? Have you had any training for the job? How do wages in the film industry compare with wages for similar employment in other industries? Is there a large proportion of casual workers in your branch of work? Is there a high turn-over among the workers? If so, what are the reasons? Do you belong to any union and, if so, what are the benefits you have derived from the union? Have you any suggestions for improving the conditions of service or for the advancement of the industry?

**E. FILM DISTRIBUTION:**

**1. What is the nature of your experience as a distributor?**

Do you handle theatrical distribution only, non-theatrical distribution only, or both? Do you handle standard size film only, sub-standard only or both categories of films? Do you distribute your own productions, or films produced by others, or both? Which new pictures have you distributed during each of the last three years under any of the above arrangements? Which of them were imported films? How many new pictures are released each year in the area covered by your organization and how many of these are handled by you? Is any share in your undertaking held by any producer, distributor, dealer in cinema film or equipment, or exhibitor? Indian or foreign?

**2. What is the extent of your interest in film production?**

Are you financially interested in any firm of producers? Do you finance producers? Is such financing against assignment of rights or options? Do you undertake the preparation of "dubbed" versions of imported or Indian films? Do you commission the production of films to meet your requirements, and if so, on what terms? Do you deal in raw films, chemicals or production equipment?

**3. What is the basis on which you take over distribution of films?**

Do you purchase entire negative rights against lump sum payments? Do you secure exploitation rights only? Sole exploitation rights or only for specified areas? Do you handle export rights? Dubbing rights? Gramophone and book rights? Are all these against lump payments, or guaranteed returns, or fixed sum plus royalties payable when revenue exceeds specified limits? Do you act as agent of the producer working on a percentage of the revenue? Do the arrangements involve your printing the necessary number of copies or does the producer furnish the copies? Have you contracts with any producers giving you exclusive rights in all their productions, or the first refusal? Are you under contract to take over the entire output of any producer? Are you free to handle the output of any producer? From how many different producers have you taken over films for distribution during each of the last three years?

**4. Are you satisfied with the results of your arrangements with producers?**

Have any of your arrangements resulted in financial loss to you? Did such loss occur when you financed a film in the making and it turned out a failure? Or when you acquired rights in a completed picture and public tastes proved different? Has any picture been adversely affected by censorship after you had acquired rights in it? Has any picture been killed or adversely affected by press criticism, or its earnings reduced by unfair action by other producers or distributors? What were the circumstances in each of such cases?

**5. What is the extent of your share in the publicity arrangements for films?**

Do you handle the publicity for the pictures distributed by you? Is any part of the expenditure met by the producer? Is a publicity section part of your own organization or is the work entrusted to advertising agents? Are printing presses in this country equipped to turn out posters, throwaways, hand-bills, etc. to your satisfaction? Do you prepare the stills, etc. for display in lobbies or does the producer supply these? What is your expenditure on publicity for (1) average pictures, (2) special features? What percentage would this be of the price of the picture or of rental revenues? What are the proportions spent on newspaper publicity and on film magazines? Do you own, publish, control, or share in any film magazine?

**6. How are rentals charged?**

Is the rental for Indian pictures fixed at a certain figure per show or per week or is it a percentage of the box-office revenue? On what basis are imported pictures rented out? How do the rentals for Indian pictures compare with rentals for imported pictures? How do rentals for dubbed versions compare with rentals for the original versions, in the case of imported films and in the case of Indian films?

**7. What is the screening time required for satisfactory revenue from a picture?**

In how many weeks' showing would you expect to cover (a) the first 50 per cent. of anticipated revenue, (b) the next 25 per cent.

and (c) the final 25 per cent.? How many weeks of this should be in major cities of over 10 lakhs population, how many weeks in large towns of over one lakh population and how many weeks in smaller towns? With the existing number of theatres, how many months would it take to secure the necessary screening time and recover these proportions of the total revenue?

**8. What is the extent of your interest in the exhibition side of the industry?**

Do you own, control, or have shares in any theatres? Have you block-booking arrangements with any theatre-circuits or with individual theatres? Do you ever rent theatres for the exhibition of your pictures? Is such renting to provide for the release of particular pictures or to secure an outlet in that town for any productions that may be handled by you? Do you finance the construction of theatres? Do you deal in projection equipment? Theatre furniture and fittings? Do you sell such equipment against payment by instalments? Do such time-payment contracts include provisions regarding exhibition of your pictures? Have you any relations with exhibitors apart from those covered by para. 6 above? Have you had difficulties in securing theatres for the release of pictures, or for second-run theatres? Are there as many theatres as you think necessary to screen all current productions? Do you feel that exhibitors are taking advantage of any shortage of theatres? Are too many theatres controlled by producers themselves, or by other distributors? What is the extent to which your revenues are derived from travelling cinemas? What is the extent of non-theatrical distribution in your area?

**9. What are the difficulties which face distributors?**

Are the rules regarding storage of films and their transport by rail satisfactory in working? Would you prefer to change to safety-base film when this is available? (Please see also section-Exhibition, re: Use of safety-base film.) Is railway transit sufficiently rapid and reliable? What are the taxes you pay as distributor and are there any hardships caused by non-uniformity of taxation or the rules regarding levy? Have you had any difficulties because of poor equipment used in the theatres, such as unfavourable impression produced on the audience because of bad projection or sound, damage to copies because of mechanically defective projectors, bad splices due to carelessness of operators, etc.? Any other difficulties?

**10. Do you consider that greater use of copies on 16 mm. film will help distribution?**

Would such use permit films being shown in areas not yet touched by your organization? Would you suggest use in small theatres to be newly opened or in new travelling cinemas? Would it result in greater revenue? What means would you suggest for encouraging such development?

**F. EXHIBITION IN THEATRES:**

**1. What is your interest in the exhibition of films?**

How many theatres do you have under your control? How many travelling cinemas? Do they form part of a circuit with joint booking arrangements? How have you financed the construction of these theatres? Do you own the sites or buildings or have you taken them on lease?

**2. What is the extent of your coverage as an exhibitor?**

What are the names of the theatres you control? Where is each located? Which of them are "first-run" theatres and which "second-run"? Do you operate any travelling cinemas? What is the total seating capacity of each theatre and travelling cinema under your control? Into how many classes is the seating capacity divided? How many seats are there in each class? What is the admission charge for each class? What are your average weekly collections at each theatre and for each class? How many months in the year do the travelling cinemas operate? Excluding time for moving, how many weeks' showing can each of them manage in a year? Which is the territory covered by them?

**3. Are you interested in other aspects of the film industry?**

Do you finance or share in production or distribution? Do you deal in raw film, chemicals, equipment, accessories or material? Do you publish or share in the publication of film-journals?

**4. Have you any standing arrangements for the supply of films for exhibition?**

Do you have contracts with producers or with distributors for the exhibition of their films? Do such arrangements cover one of your theatres, some of them or all of them? Are you under contract to exhibit all films sent to you or can you choose from a list? If you can choose, is it on the basis of advance publicity or trade shows? Do the arrangements preclude your exhibiting the films released by other producers or distributors? Do you consider that your arrangements are working satisfactorily?

**5. Do you book films singly for exhibition in your theatres?**

If you have no regular arrangements for the supply of films, or if they do not cover all your needs, how else do you secure them? Are trade-shows held frequently in your place? Have you ever been obliged to hold over a picture because you have not been able to secure another in time? Have you been handicapped for lack of good films because producers and distributors have their own outlets in the towns you cover?

**6. How do you secure films for travelling cinemas?**

Do you get them under any of the arrangements mentioned in paras. 4 and 5 above? Under any other arrangements? Do you purchase copies for your own use? If so, do you pay any further royalties in addition to the purchase price? Is there any limit to the number of years during which you can show the copy?

**7. For what period do you run the same picture at a theatre?**

How long do you run a successful picture? An average picture? Do you think a picture earns more if it is run continuously at one theatre than if the picture is taken off after a specified period, and exhibited again after a lapse of time at a "second-run" theatre? Would the circumstances that dictate the present practice continue to exist even if the number of theatres available is doubled? Is there much of copying of themes, music, gags, ideas, etc., from exhibited pictures which makes it imperative to collect the maximum revenue at the first run

before the imitations appear on the screen? In the case of travelling cinemas, are there changes of picture, in each town, from a stock repertory, or do you show the same picture for the duration of the stand?

**8. Can the run of a picture be curtailed if you so desire?**

Is there any stipulation, when booking a picture, about the period for which it must compulsorily be shown at any theatre? Is such period based on a certain minimum of revenue in each week or is it fixed by the supplier? Is it subject to modification later if the copy is needed elsewhere, or if the picture proves unprofitable, or for any other reason?

**9. Do you consider the present rate of rentals fair to the exhibitor?**

What is the usual basis on which you pay rental for films, a fixed sum or a percentage of the box-office revenue? Do you make advance payments to producers or distributors before a picture is released? Does this help you to secure screening rights earlier or on more advantageous terms? What is the total amount paid by you to (a) producers and (b) distributors in respect of each picture screened by you during the last three years? What is the average share of box office revenue retained by you? Does it leave an adequate margin after covering working expenses? If not, would it be possible to increase admission charges? Do you rent your theatre to producers or distributors? Is such renting for a specific period or for a particular picture? In the latter case, what are the provisions for deciding the end of the run? Does such theatre-renting prove more satisfactory than running pictures on your own account?

**10. Do you arrange your own local publicity?**

Is there any stipulation in the rental arrangements regarding local publicity? Calculated on the basis of revenue (excluding taxes on tickets) what percentage would such publicity expenditure amount to? Are any taxes payable on such local publicity?

**11. What are your views on the use of safety-base (non-inflammable) film?**

Have you had any experience with release-copies printed on safety-base films? If the general use of safety-base film would permit relaxation of some of the regulations under the Cinematograph Act, would you favour the change-over? Would you favour regulations making the use of safety-base film compulsory? If so, what period should be allowed, after such film is available in India, before the use of inflammable film is banned?

**12. What is the condition of your theatres?**

When was the building completed? Treated for sound? Have you been able to modernise your theatre and approaches? Install new seating? Air-condition the theatre? What are your urgent needs? What are your difficulties in securing your requirements?

**13. What is the condition of your equipment?**

Is it of post-war manufacture? If pre-war, does it need renewal? Have you obtained it on outright purchase instalment purchase or lease? What are your difficulties in modernising your equipment? From

which countries do the main items of the equipment come from? Are the items normally purchased from ready stocks in India or procured on special indent? Is there any standardisation of designs and types with a view to interchangeability of spares? Would all your equipment meet the relevant specifications laid down by the SMPE? Have you had any difficulty in obtaining new equipment? In obtaining running spares, carbons, etc.?

**14. Have you had any difficulty in getting electric supply for your theatres?**

Do you purchase electric power from the local supply authority? Are there restrictions on the maximum load that you can connect to the mains? Is there a limit on maximum consumption? Can you increase the number of shows held each day? Do you generate your own power? Does such power meet all your needs?

**15. What are the local restrictions on the construction of new theatres?**

Are there local restrictions about the areas where theatres could be located? Restrictions on the construction of buildings for use as theatres? Restrictions on the use of specified building materials? How far have such restrictions affected your opening new theatres?

**16. What taxes are payable by you as an exhibitor?**

What are the rates of entertainment tax charged in your area? What is the average amount of entertainment tax collected weekly in respect of each class of ticket at your different theatres? What do you pay by way of theatre licence fees? What are the other taxes payable by exhibitors?

**17. Are the regulations governing cinema theatres working satisfactorily?**

Do you consider them adequate, stringent, or lax? Do they restrict the growth of the industry? In which directions would you consider relaxation necessary in order to encourage the opening of more cinemas? How frequently are cinemas inspected? Have there been any warnings issued or prosecutions launched within your knowledge?

**18. Are any limits prescribed in respect of working hours?**

What is the earliest hour when you can start? The latest hour for closing? Are they prescribed by the local government or municipality? Are limits set by the electric power supply authority? Does the local labour code prescribe the maximum spread of working hours for each shift of employees? Are there any exemptions granted for holidays and festival days? How many days in the year are so exempt?

**G. TECHNICAL EQUIPMENT AND SPARES:**

**1. What is the extent of your interest in the supply of technical equipment for the film industry?**

Are you an importer, distributor or manufacturer of equipment used in the film industry? Which sections are you interested in, photographic equipment, sound equipment, lighting and auxiliary equipment, printing processing and editing equipment, projection equipment, ventilation and air-conditioning equipment? Which of these do you manufacture in India and which do you import from abroad? Which are the countries from which you draw your supplies?

**2. What is the annual demand for such equipment and to what extent can it be met from local production?**

What has been your turnover in the various lines handled during the last three years? What is your estimate of annual demand on the basis of normal use, replacement in ten years, and expansion not limited by import restrictions? If imports are drastically restricted, what percentage of this demand can reasonably be met from local production in respect of original equipment and of maintenance stores?

**3. Are you interested in the manufacture of equipment in India?**

Are you already engaged in such manufacture? What do you make in India? Have you met with any difficulties? Would you be willing to expand your production or to undertake the manufacture of items not hitherto made here? What are the special facilities that would be needed for manufacture in India of capital equipment as well as maintenance-spares? Establishments for precision manufacture? Research facilities? Patent arrangements? Advanced optical and electronic industries in the country? To what extent would you look to Government for assistance in this matter?

**4. Which are the lines which you could manufacture locally?**

Photographic Equipment? Lighting Equipment? Sound Equipment? Processing Equipment? Printing Equipment? Editing Equipment? Projection Equipment? Would you consider the manufacture of complete machines, of parts and sub-assemblies only, or of parts and sub-assemblies leading up to the manufacture of complete machines?

**H. RAW CINEMATOGRAPH FILM:**

**1. What is the extent of your interest in the raw film trade?**

Are you a manufacturer, importer, distributor or dealer in cinematograph film? What is your annual turnover in the various types of film? What is the total footage of each variety that you handled in each of the last three years? From which country or countries do you import these? From which manufacturers? Do you handle other light-sensitive material? Do you manufacture such material or import it?

**2. Have supplies of raw film been freely available?**

Have you had difficulties in receiving all the quantity you needed? Have you had to restrict supplies to producers? Was the shortage due to manufacturers' delays or import restrictions? At what figure would you put your annual demand? Do you think consumption can be reduced by rationalisation in the industry?

**3. Would you undertake manufacture of raw film in India?**

Which are the processes that you would undertake in India—manufacture of the cellulose plastic, casting of film, emulsion coating, slitting, perforation? Where would you obtain the raw materials for the stage at which you would commence? How many years would it take before you can start from the first operations? What is the minimum annual output on which manufacture would be justified in the case of each stage of manufacture?

**4. Would you need the co-operation of established manufacturers abroad?**

Are there patented processes or trade secrets involved in any of the stages of manufacture? Would you be able to guarantee results from each batch of your output? If cost of raw film is only a small fraction of the cost of producing a picture, would producers be ready to take the risk of using an untried product? Would the use of an established trade mark, or association with a maker of repute, help in marketing?

**5. Can the manufacture of cinema film be associated with other industries?**

Would it be possible to carry out the manufacture of the plastic raw materials in combination with any industries now existing in India or to be started? Can the manufacture of film or its coating be combined with the manufacture of photographic film for amateur or industrial use? Would differences in film or emulsion reduce the advantages of combined manufacture?

**6. What assistance would you require from the Industry and from Government to start the manufacture of raw film?**

Can you provide the capital required? Can it be raised in the market or from the film industry? Can the requisite machinery and raw materials be readily secured? Would the film industry in India provide an assured market? Are there any export markets you can count open? Would you need protection in any form? Would you need assistance in building up exports?

**L CO-OPERATIVE ACTION IN THE INDUSTRY:**

**1. To what extent is the industry assisted by associations of producers?**

If you are a member of any association of producers, what are the services which the association renders to the industry as a whole and to you as an individual producer? Is there library or reference unit maintained by the association and accessible to you which can be consulted regarding costumes, manners, architecture, historical facts, geographical details, etc. of different countries and different ages? Is there a film library where films from other countries are available for exhibition to producers, directors, etc.? Does the association run a casting bureau for the benefit of members? Does it publish a journal of interest to producers? Is there a legal organization maintained by the industry and available for consultation? Does it deal with complaints of plagiarism or copyright infringement by or against members? Does the association enforce a production code? Does it offer awards for productions? For directors or actors?

**2. To what extent is the industry assisted by associations of studio-owners?**

If you are a member of any association of owners of studios and laboratories, what are the services which the association renders to members? Does it maintain a research laboratory for the study of new developments in technical equipment, materials and processes? Does it maintain or assist any training institution for technicians? Does it depute technicians to Western countries for study of the latest methods? Does it invite foreign experts to tour the area and explain new techniques and developments?

**3. To what extent is the industry assisted by associations of exhibitors?**

If you are an exhibitor and a member of such an association, what are the advantages that you derive from such membership? Does the association maintain theatres for trade shows? Does it arrange for the training of operators or examine and certify them? Does it undertake research and testing of structural and acoustic materials? Does it lay down standards of theatre-construction, lighting, projection, ventilation, seating, etc.? Does it test or certify material or equipment for use in theatres?

**4. To what extent is the industry assisted by associations of distributors?**

If you are a distributor and a member of such an association, what services does the association render you? Does it collect and distribute information about producers or productions? Does it maintain vaults for storage of film? Theatres for censorship or trade shows? Plant for the treatment of negatives and "lavenders"? Does it publish a trade journal?

**5. To what extent and in what manner can the industry raise the standard of Indian film production?**

Would it be possible for the industry, acting in co-operation to prescribe certain minimum standards? To veto the screening of pictures below that standard? To adopt a system of quotas of screening time to various producers on the basis of the quality of their productions? To finance on a joint basis any independent producers with advanced ideas? Would it be possible to secure the co-operation of all producers, distributors and exhibitors in such joint action? What are the safeguards you would provide for protecting the small man from being overwhelmed by big financial interests? To protect the interests of cultural minorities?

**6. Would you favour the constitution of a Film Council or Board which would serve the industry as a whole?**

Which of the services mentioned above should be undertaken by the Council? Should it act also as the medium of liaison with Government on matters affecting the Industry? Should it be a statutory body? What should be its constitution? How can it be financed?

**7. Would you favour the opening of Film Technical Institute to look after the technical development of the industry?**

What services should such a Film Institute undertake? Research? Training? Standardisation? Testing? How can manufacturers and users of technical material participate in running it? How can the Institute be financed? Should its administration be entrusted to the Film Council?

**8. Would you favour the establishment of a Film Academy?**

Would you welcome a central body to look after the cultural aspects of the industry? Should it be entrusted with the charge of central film libraries? A central division for cultural research? Should it foster critical film appreciation among the public? Should it conduct audience research? Should it promote the use of the film in educational and

cultural applications? Should it grant annual awards for outstanding work among producers, directors, actors, technicians? How can such an academy be financed? Should its administration be vested in the Film Council? Should it have a voice in the Film Council?

**9. Would you favour a film cess for financing the above? .**

Which of the above, Film Council, Institute and Academy can be financed by a cess? Should such cess be levied on footage produced or footage exhibited? Should such cess be levied on imported film also? Should exemptions be granted for any particular categories of films?

**J. FOREIGN COMPETITION AND EXPORT MARKETS;**

**1. To what general factors would you ascribe the popularity of imported films among those who understand English?**

Are the imported pictures better technically than Indian pictures? Do they present more interesting stories? Are their "stars" better publicized? Is the acting and direction of a higher standard? Is the use of music more intelligent or original? Is the music more widely appreciated? Is the dialogue better written and delivered more naturally? Is their editing and presentation superior? Are they advertised more than Indian pictures? Are they exhibited in better theatres? To what extent do you consider any superiority of thematic material, acting and presentation due to freedom from inhibitions and prejudices on the part of foreign producers and audiences? To what extent do imported pictures benefit because of greater resources in writers, composers, directors and other creative artists? What portion of the credit is due solely to the greater financial resources of foreign producers?

**2. What types of imported films are most successfully exhibited in this country?**

Which categories of such films have the widest audience, e.g. melodramas, musicals, westerns, "costume-pictures", classics, comedies, thrillers, animated cartoons, news-reels?

**3. To what extent do imported films compete with Indian productions?**

Do they compete directly or do they cater for different audiences? If there is competition, is it primarily for screen time or for the cinema-goer's money, or for both? Is the average rental of an imported feature higher or lower than the rental of Indian features? Is there much competition from foreign films with titles, narrative or "dubbed" dialogue in Indian languages? Are such films offered at lower rentals than the original versions?

**4. What is the extent of the market for Indian films among Indians abroad?**

Is there a regular export of films to Pakistan, Ceylon, Burma, Malaya, East and South Africa, etc.? Are Indian Films shown in Siam, Fiji, Mauritius, Trinidad, British Guiana? To what extent is the market competitive and what is the degree of preference shown by Indian audiences? How far is the preference due to the language of the picture, to the music used, to familiarity with the culture presented? What assistance if any would the industry need to build up a large export trade? Are the films ever seen by the nationals of overseas countries?

**5. What success has been achieved in the production of films for foreign nationals?**

Have any films been produced specifically for export overseas? Have any been modified to make them suitable for exhibition overseas? Was dialogue or narration dubbed in English or foreign languages, or subtitles added in such languages? Where were the films sent? Were they successfully screened? What were the difficulties that had to be overcome? Would you consider it possible for Indian films to secure a regular market among foreign nationals in competition with local productions and imports from the U.S.A. or Western Europe? What assistance would the industry need to build up such export markets?

## **Questionnaire on the Film and the Public**

### **FILM ENQUIRY COMMITTEE**

The Film Enquiry Committee request that any information that you can furnish on the points raised in the questionnaire may kindly be sent to them at an early date.

The questionnaire has been drawn up in two parts, "The Film Industry" and "The Film and the Public". The Committee would, however, welcome the views of members of the film industry about the social aspects of the film also, as well as any suggestions from the public about the industry itself. Spare copies of either part can be had on application to the Secretary.

Each part has a number of sections covering different aspects of the enquiry. Replies need not, however, be confined to those aspects with which you are directly concerned. The detailed queries under each head are intended only to indicate the type of information sought and the particulars considered useful, but it is not necessary that they should all be answered and in the order given, or that the answers should be confined to those points. Information could also be given in the form of a continuous note or as memoranda on different subjects.

The information received in written form will be supplemented later by oral evidence to be taken at Bombay, Calcutta, Madras, Nagpur, Lucknow and Simla. If you would like to elucidate your written reply or add to it by giving evidence in person, please intimate to the Secretary the name of the centre where it would be convenient for you to meet the Committee.

If you desire that the Committee should treat a part or the whole of your written evidence as confidential, please indicate this in your reply. Similarly, if you wish to be interviewed in camera, kindly intimate this to the Secretary in advance.

## **THE FILM AND THE PUBLIC**

### **A. CINEMAS:**

#### **1. How often do you visit the cinema?**

Do you see films regularly or only occasionally? Would your visits average one a week or more, one a month, twice a year or less? Would you go oftener if you had the time?

**2. How do you choose the pictures to visit?**

On the basis of newspaper advertisements? Recommendations of film magazines? Reviews and notices in the papers? Suggestions from friends who are regular cinema-goers? Have you been disappointed when you saw the picture? Occasionally or frequently?

**3. Have you any particular preferences among pictures?**

Do you see imported films? More often than Indian films? Out of the various categories of imported films such as comedies, musicals, melodramas, adaptations from the classics, "Westerns", thrillers, "jungle" stories, animated cartoons, documentaries, travelogues and film gazettes, news-reels, etc., in what order would you place your preferences? Do you see Indian films? More than imported films? Mostly Indian films? In what languages? Of the various categories of films produced in India, such as "socials", historical incidents, mythological stories, film versions of classics, thrillers, documentaries, news-reels, animated cartoons, musical comedies, etc., how would you rank your preferences?

**4. In what company do you visit the pictures?**

Do you go to the pictures alone? Do you take your family with you? Do you go with friends?

**5. Are the show-timings convenient?**

Which shows do you usually go to, afternoon, early evening or late evening?

**6. What are your views on the duration of the shows?**

What is the average duration of the shows you visit. 2 hours. 2½ hours or more? Do you feel that they are too short or too long? What do you feel should be the duration of the main feature? (The average Hollywood picture runs for 1½ hours, the average Indian picture for 2½ hours.)

**7. How do you like the location of theatres in your town?**

Do you think they are conveniently located? Is public transport available for all the shows? Would you prefer a number of cinemas located together in one area? Would you like them spread all round the town? Are the cinemas inconveniencing residences or institutions nearby?

**8. How is the condition of the cinemas you usually visit?**

Are they well-maintained? Are there shelters for queues at the box-office? Are there facilities for parking vehicles? Are the premises kept neat? Are the seats convenient? Is the ventilation good? Sanitary conveniences clean and adequate? Can the screen be seen from all seats without strain?

**9. Would competition among theatres in your town ensure a good standard of theatre maintenance?**

Would you be deterred by the poor location or condition of a theatre if the picture is good? Is the popularity of a theatre so dependent on the pictures that the owner can leave it in a shabby or insanitary condition? To what extent can a theatre with modern interior decoration, seating and ventilation, even if it is showing a poorer picture attract you away from another which is badly maintained but which is running a better picture?

**10. How do you find the quality of the projection?**

Is the picture on the screen bright enough? Is the sound clear? Does the equipment work without breakdowns?

**11. Are the cinemas generally popular?**

Do you find them usually full? Do you have difficulties in seeing a picture when you wish to? Do you think the demand justifies more cinemas in your town?

**12. Are the arrangements for selling tickets satisfactory?**

Are the box-offices open long enough? Are there adequate arrangements for queues? Is the queuing-habit generally wide-spread? Are there satisfactory arrangements for advance booking? Is there any black-marketing in cinema tickets? What are the factors that contribute to such black-marketing and how would you suggest their elimination?

**13. What is your estimate of the potential audience today?**

Are entrance charges such as to fill the theatres to capacity? For which class of seats is it necessary to come early to be able to get tickets? Are people turned away for want of accommodation? If more theatres are opened would there be an increase in the total audience? By what percentage?

**B. TRENDS IN THE CINEMA HABIT:****1. Do you visit the cinema more frequently than before?**

Comparing your visits this year with, say, your visits two or three years ago, has there been an increase in the number now or a decrease? Would your remarks apply also to those of your friends with whose habits you are quite familiar?

**2. What are the factors that you consider responsible for the larger cinema audiences today?**

The comparatively low cost of a visit to the cinema? Its ready availability whenever the mood seizes the patron? The absence of effort or strain in appreciation? The feeling of mass-participation? The appeal to both eye and ear? The minimum educational or cultural background demanded of the audience? The variety of material presented on the screen? The nature of the material presented?

**3. From which classes do you think are the new cinema-goers drawn?**

Has the increase in cinema-audiences been drawn from the increased number of wage earners in industry? From the greater number of youngsters who go to college? From more agriculturists who have cash in hand? From clerical and shop-workers who have more leisure under the new labour codes? From an increasing number of desk-workers? From a growing number of educated unemployed? From demobilised army men?

**4. Do you think the cinema is patronised more by the young or old?**

Which of the following age-groups form the bulk of the audiences at the pictures you have seen? Below 18; Between 18 and 30; Between 30 and 50; Over 50. Can you say which of these go more regularly or frequently to cinema? On what would you base such a statement? Do you find that the age distribution in the audience varies with the nature of the picture? In what manner does it vary? Do you find many children in arms being brought to the cinema?

**5. What is the proportion of women in the average audience?**

Does this vary between Indian pictures and English pictures? What is your estimate of the percentage of women in either case? Is it on the increase? Does it depend on the type of picture shown and if so which are the types more popular with women? Does it vary with the timings and if so which show have you found patronised more by women?

### **C. THE FILM:**

#### **1. What part does the story play in the satisfaction you get from a film?**

Do you consider a plausible story and the logical development of the plot essential to the making of a good picture? To what extent would your comments apply to a picture that aims only at entertainment, a musical show, a light comedy, an animated cartoon? Did you find many imported films that met your standards? Many Indian films? To what extent is familiarity with the theme essential to enjoyment of the picture? Would you accept the statement that mythological themes and folk tales are favourites with the public because the stories are familiar? Did you generally like the stories depicted in the Indian pictures? If not, did your dissatisfaction with the story reduce your enjoyment of the picture? Have you seen film versions of well-known novels or plays? Would you say that stories by authors versed in the art of writing novels pleased you better than stories written for the screen?

#### **2. Which are the languages used in the majority of the pictures you have seen?**

Have you seen more pictures in English or Hindi? What would the proportions be? In the Hindi pictures, did you find the language tend more towards Persian or towards Sanskrit? Would you say that in most cases it approximated towards the language spoken by the bulk of the people? Did you feel that concessions had been made for the needs of export markets? Or for the needs of areas where Hindi is not the majority language? Have you seen pictures in other Indian languages? Which languages? Regularly or occasionally? What are your views on the language used in Indian pictures? Is it chaste? Appropriate? Did you feel that the literary background of the writers was adequate?

#### **3. Do you consider the position of songs in Indian films is satisfactory?**

Do you think the number of songs in current Indian pictures justified? Do you like the songs? Do you feel that sometimes they interfere with the progress of the story or the realism of presentation? Would you say that many films owe their popularity entirely to their songs? Is it the association of the song and music with a situation or with a character on the screen that makes a song popular, or can it stand by itself? Would you say that the words of the song are effective? Would you say it is the music and the voice that count, and not the words? Would you mind if the voice is sometimes not that of the persons seen on the screen? Or if the tune is exactly the same that you have heard in another picture? Do you think the number of songs might be cut down with advantage? What are your views on the use of classical music in films?

#### **4. Do you like the inclusion of dances in films?**

Do you think they add to the value of every picture? Do you think the number of dances in a picture should be restricted? Do you think dances should not find place unless they play a part in the story? Would you apply such restrictions to musical comedies which make no pretence of telling a story? Do you think classical dances should be presented in place of those now shown?

**5. Do you favour the appearance of the same "stars" in a large variety of pictures?**

Do you like it if the same actor appears in a number of films in differing characters? Do you have the feeling that you are seeing the same persons over and over again whichever Indian picture you go to? Are the actors able to submerge their individuality in the roles they play? Would you prefer it if the parts are played by people who can look like the characters they are supposed to depict? Have you any favourite stars whom you would not mind seeing in a large number of pictures every year?

**D. PUBLIC REACTION TO THE FILM:**

**1. Would you consider the public able to decide what it wants to see?**

Would public opinion be sufficient to guide producers on the right lines? If 10% of each year's productions are outstanding successes, 30% pay their own way and the rest fail to cover their costs, would you say that the public has been effective in expressing its preferences?

**2. How is the cinema-goer's approval or disapproval of a picture expressed and how does it affect the earnings of the picture?**

If he disapproves of a picture, does the cinema-goer walk out of the theatre? Have you ever done so or have you seen any one doing it? Does he dissuade others from seeing it? If he likes the picture, does he visit it again? Does he persuade his friends to see the picture? How far would you say that the opinions of those who have seen a picture affect those who have not yet seen it?

**3. To what extent is public acceptance conditioned by the cinema itself?**

Do cinema-goers look upon the screen as a mirror of life? Do they consider it as depicting an ideal state of existence? An imaginary state of existence? Do they look for realism in the picture? Have they been so conditioned by what they have seen before that they expect and see only a different world, with a new geometry and perhaps a more flexible ethical code, unrelated to the world outside the theatre?

**4. Does the effect of a picture persist after the lights come on?**

Have you found any difference in the mood of the audience leaving a theatre after seeing a humorous story, a romantic story, a tragic story or one with a message?

**E. THE PRESS AND THE FILM:**

**1. How far do press-reviews and notices affect the picture-goers?**

Are reviews and notices used as a guide in the selection of pictures? Are they accepted by readers as unbiassed and uninfluenced by advertising patronage? Have they been, on any occasion, unfavourable enough to deter cinema-goers?

**2. What is the effect of film-magazines on public opinion?**

Do they serve to create interest in films? To what extent is such interest critical? How far does the industry depend upon articles in such magazines for building up popularity for the "stars" or interest in a forthcoming picture? How far does it depend on advertisements in these magazines?

**3. Has the daily press ever been moved to criticize the films shown in the country?**

Do you know of any occasion when the daily press took editorial notice of a film? Was it to praise or criticize? What was the occasion? Do you

feel that the press can do more towards raising the standard of films? What would you expect of them?

**4. Is there a sufficient body of film criticism?**

Which are the journals or papers which print critical appreciations of the film? Is film criticism developed to the same extent as literary or art criticism? How can the growth of informative and constructive criticism be encouraged? Are the reviewers in newspapers good critics of the film? The writers in film magazines? Where and how can good critics be brought together for an exchange of views? Can a journal of film criticism help? How can it be started? Will it pay its way?

**F. THE FILM AND PUBLIC ATTITUDES:**

**1. How does the average cinema-goer correlate what he sees on the screen with his personal experience?**

How far would he submerge his own commonsense or judgment to believe what he sees on the screen? Is this suggestibility in any way dependent on his educational background? Are women more liable to accept as factual the impressions they receive from the film? Are children more impressionable than adults? What are your reasons for making these statements?

**2. Do you know of any class of film shown in this country which has had a bad effect on children?**

Has there been any picture which stressed horror or cruelty in a manner that affected children? Did it affect normal children or only neurotic children? Has there been any picture which depicted family dissensions, quarrels and divorce in a manner which destroyed affection or respect for parents? Any film depicting gambling, drunkenness or vice, which destroyed regard for adults? Any film depicting criminals acts, which destroyed the child's regard for law and order? Can you quote names of pictures and detailed instances of such harmful effects having been caused? For which categories of films should children be banned from the audience? Which categories could children be permitted to see if accompanied by parents or guardians who would explain the story and correct any wrong impressions?

**3. Has any class of film exhibited in the country had a bad effect on adolescents?**

How would you define adolescents? Which are the aspects of the film which you consider likely to have a harmful effect on the age-group you have in view—treatment of crime, cruelty, sex? In what way do you think they would be harmful? Do you know of any specific instances of such harmful effects? Would the present system of "A" and "U" certificates provide adequate control? Would you permit adolescents to see "A" pictures if accompanied by a parent or guardian?

**4. What is the effect of fictional films on the attitude of an individual towards his environment?**

Do film stories which show luxurious living arouse the envy of the have-nots? Does it give them a feeling of escape from their dreary surroundings? Do "success-stories" on the screen arouse an emulative spirit in the audience? Do they arouse cynicism? Has the film industry adopted any axioms which the public take for granted as applicable only to the make-believe life on the screen? Has this minimised the danger that might ensue from a misleading story? Has it reduced the utility of the fictional film in changing public attitudes?

**5. How far do current fictional films affect the attitude of the public on matters of general interest?**

Would you consider it possible for such films to arouse enthusiasm about a public issue? Has such a result been achieved so far by any film that you can mention? Would you consider such an objective outside the scope of the normal commercial activities of the film industry? Should such results be attempted through films sponsored by the State? Would such activity be open to criticism as propaganda?

**6. How far is the factual film (news-reel or documentary) effective in influencing public attitudes?**

Apart from conveying information, is the factual film of today effective in altering the angle of vision of the public? Would you favour news-reels which show the effect of strong editorial views? Did you consider the "March of Time" series capable of affecting public opinion? Should such "featurising" be permitted? Should editorial views be permitted to influence private news-reel production? Official news-reel production? Are news-reels ineffective today because they avoid vital issues and confine themselves to football matches and inaugural functions? How far can the documentary film affect public attitudes? Can it mitigate the impact of present-day difficulties by explaining the underlying factors? Can it reconcile the public to apparent injustices? If used for such purposes, would it cease to be documentary in character? Would you favour such use of the film by the State?

**G. FILM CENSORSHIP:**

**1. Do you feel that the common law of the country is adequate to deal with anti-social films?**

Can such aspects as promoting class-hatreds, wounding religious susceptibilities, obscenity or incitement to break the law, be left to be dealt with by the common law of the country? Do you feel that in the case of films there should be pre-censorship which in normal times is not applied to the publication of papers, periodicals and books, or to performances on the stage? What are the reasons for which you would consider films in a class by themselves?

**2. Are you satisfied with censorship as now being carried out?**

Are you acquainted with the principles now followed? Do you know of any defects or have you come across any criticism or censorship? What are the uniform standards you would suggest for the whole country?

**3. Have you found censorship adequate on religious matters?**

Are the present standards adequate? Have you come across any films that are likely to wound religious susceptibilities? Would you permit representation on the screen of founders of religions? Of God? Would you favour the representation of Hindu gods and goddesses on the screen? Would you place any restriction on such presentation, say, that their presence on the scene should be indicated rather than shown, or that they should not speak, sing or take part in the action? Would you consider it sufficient if their behaviour as represented on the screen is not unbecoming a human being or would you demand a higher standard in the representation?

**4. Have you noticed any tendency to treat sacred subjects lightly?**

Do you know of any instance where the tenets of any religious group were ridiculed? Where beliefs deeply held are attacked? Would you consider it

the duty of the censor to stop such attacks? Would you allot the cinema a part to play in religious and social reform? To what extent should the censor interfere with attempts at such reform?

**5. Has censorship been balanced in dealing with sex?**

How is sex treated in foreign and Indian films shown in India? Is it correct to say that producers have generally been proper in their treatment of the subject? Would this apply also to their presentation of the subject on the screen, or would you say that there has been laxity in the depiction? Would you favour different standards of propriety for Indian and foreign films? Should the standards depend upon the country where the film is produced or on the society that is depicted? To what degree should those standards be modified to suit the country where the picture is shown? Would you say that censorship has been adequate in all films that you have seen? Can you mention any instances where the censor has, in your view, been lax? Any cases where to your knowledge, the censor has been prudish?

**6. What are your views regarding screen presentation of political themes of a controversial nature?**

Do you think that political themes should be excluded from films? How would you consider such exclusion—a denial of freedom of expression—a safeguard against propaganda by capitalists—a waste of good material of profound human interest? Would your views apply also to themes of industrial controversy?

**7. How far should the censor concern himself with the code of right and wrong implied in a film story?**

Should he decide whether it conforms to the present law of the land? Should he judge by what is shown on the screen or what he estimates to be its effect on an impressionable audience? Can you mention any instance where you felt that a particular incident you saw on the screen should not have been passed for exhibition? Did you feel that crime had been glorified? That people with immature judgment would be impressed by the temporary success of a criminal act but would ignore the consequences depicted in the picture? Can you mention specific instances where the film did produce such an effect? Would you make any distinction with regard to the treatment of crime between films given "A" certificates and "U" certificates? Do you know of any cases where films had been banned because they presented unethical attitudes or were subversive in content? Did you agree with the decision of the censor in those cases?

**8. Has censorship been unduly sensitive?**

Would you say that censors have preferred to play safe and make cuts rather than face criticism from any body however unreasonable? Can you mention any instance where agitation led to the cutting or banning of a picture? Would you say that the agitators in this instance represented the wishes of the majority of cinema-goers? Would it be possible for a small minority, whether holding reasonable views or the contrary, to bring pressure to bear upon the censors in the direction of a veto? If so, how can censors be safeguarded from such external influences? Would you give them the protection afforded to the judiciary?

**9. Does the material used for publicity offend against morals?**

Have you come across any cases where advertisements, posters, still pictures released to film magazines or exhibited in theatre-lobbies, throw-aways, hand-bills, etc., were open to objection? Was your objection to particular scenes or words actually used in the picture, to what never found

place in the picture or had been cut out of it, or to lurid or suggestive wording or illustrations in the advertisement? Would you say that in printed form the same scene or words would be more, or less, objectionable than on the screen? Would you suggest that all publicity material connected with a film should also be submitted to the censors for approval? Would you place such restrictions also on "glamour" publicity photographs of actors and actresses, released for printing in film journals but having no reference to any particular film?

#### 10. Should Indian films be scrutinised before export?

Is there any danger of misrepresentation of Indian life and culture which necessitates scrutiny of films produced in India before they are exported? Can you mention any film that you have seen which if shown abroad would create a false impression? Which are the particular aspects of that picture which you consider unsuitable in a film to be exported? If films are to be scrutinised from this point of view, should the scrutiny cover feature-films only or should it cover documentaries and news-reels also? Would this not amount to the imposition of censorship on news-reporting? Should any restrictions be applied to film shot by foreign producers in this country for use in their own features or news-reels?

### H. THE CULTURAL STANDARD OF THE FILM:

#### 1. Do you consider the cultural standard of the film satisfactory?

Can the standard be judged absolutely or only in relation to the audience? Would you say that Indian films show up well in comparison with foreign films?

#### 2. Is the Cinema the art-medium for the culturally under-privileged?

Does it serve primarily those with a background of culture or those without such a background? What are the cultural media available to the average wage-earner? Is he always literate? To what extent should the cinema adapt itself to the standards of its patrons? To what extent can it effect a change in those standards?

#### 3. By what means can the standards be raised above the present level?

What are the methods by which we raise the standards of other forms of creative art and to what extent would they be applicable to the film? What means would you suggest for, making standard works of criticism and copies of classical films accessible to the public—opening of a large number of Film Clubs and Societies all over the country to which books and films could be lent—lectures in public halls accompanied by film demonstrations—holding of film Festivals where outstanding productions from all over the world are shown and discussed? Would the annual award of prizes for outstanding production and those who helped to make it, result in raising the standard? Which is the body that could undertake such tasks? Would you recommend the formation of a Film Academy for the purpose? If so would you suggest its being financed and managed by the industry, financed by the industry but managed by a board of public men as governors, or financed and managed by Government?

#### 4. How can the creative producer with ideas be encouraged?

How can the capital necessary for the production of a film be made available to such producers? Should the State embark on the production of features and invite ideas? Would such a venture be a legitimate charge on the revenues of the country? What effect would it have on the industry?

**5. Does the standard of foreign films have any effect on Indian standards of production?**

Would you say that people who see foreign films regularly demand higher standards in Indian production? Does this factor have any influence on production? If not, is it because foreign films are seen only by a minority of the patrons of Indian productions? If it is necessary to acquaint the bulk of cinema-goers with the standards that have been achieved by foreign producers, would you consider that such films, "dubbed" with dialogue in Indian languages would achieve the purpose? Leaving aside technical and æsthetic standards, would you say that there are wide differences in ethical and moral standards between Indian films and foreign films? If so, which standards would you consider higher? How far would you consider these films standards typical of the ethics and morals of India and, say, the U.S.A.? To what extent and in what direction would you say that changes in film standards are necessary in either case?

**I. EDUCATIONAL USE OF THE FILM:**

**1. Can the use of the film in schools be extended?**

In how many schools that you know of are films used for school instruction? What are the difficulties in the way of greater use? Are films freely available for renting? Should Government run film lending libraries? Are sound films more effective than silent films which the teacher explains? Can projectors be had easily for hire or purchase at reasonable cost? Would the lower cost of projectors for silent films help in widening the use of films?

**2. To what extent is the film used in technical and handicraft schools?**

Are suitable films available in India? Have they helped teachers substantially? Should films be prepared specially about Indian handicrafts?

**3. In what directions can the film be used in the field of adult instruction in rural areas?**

Which are the subjects that you consider suitable for being taught by means of the film? Have you had experience in the use of films dealing with such subjects? Would you suggest the use of sound films or silent films? In the areas with which you are acquainted, would you say that the regional language in its standard form is sufficiently well understood in rural areas that explanations in the local dialect are unnecessary?

**4. What are the possibilities of adult education through the film?**

Apart from instruction in practical matters, would you say that the film has an application in educating adults? If so, do you think a distinction should be made between films for those who can read with facility and for those who cannot? Have you seen any of the factual films produced by the Government of India? Would you say that they meet the needs of those who can read? Of those who cannot read? Do you think that education for citizenship can be helped by the film?

**5. In what other directions can the film be used for social purposes?**

Do you think it can help in the implementation of prohibition plans? Can it provide the necessary diversion after the day's work, or escape from the day's worries? Do you think the provision of cinemas in rural areas would lessen the monotony of rural life and slow down the drift to the

towns? Do you think the cultural void created by the extinction of rural ballad-singers, story-tellers, and theatrical troupes can be filled to any extent by the cinema? If so, what are your suggestions for the production of suitable films and for their exhibition in rural areas?

**6. How can such films with a social purpose reach people for whom they are intended?**

Are the existing cinemas sufficient in number in the area with which you are acquainted to enable the bulk of the adult population to see the films prepared for their benefit? Should instructional and educational pictures be sent round for exhibition in rural areas from mobile projectors? How can such schemes for extended use of the film be financed? To what extent can local bodies, panchayats, etc., help? To what extent can the costs be recovered directly from the public?

### **APPENDIX III**

**List of Associations and Individuals who sent written memoranda in reply to Part I of the Committee's Questionnaire dealing with the film industry**

#### **Manufacturers and Importers of Equipment**

1. Agarwal, S. N. Cinefones, Bombay.
2. Bakshi, B. D., Secretary, Cinematographic Importers Association, Bombay.
3. Chatterjee, Bamadas, Cystophone Laboratories Ltd., Calcutta.
4. Chatterjee, P. C., Director, The Indian Photo Plate, Paper and Film Mfg. Co., Ltd., Calcutta.
5. Devi Films Limited, Madras.
6. Goenka, P. D., Cine Mechanical Works, Calcutta.
7. International Talkie Equipment Co., Ltd., Bombay.
8. Jagjit Singh, Cinefones (Delhi) Ltd., Chandni Chowk, Delhi.
9. Jacob, A., Ritz Hotel, Cape Town, through Mr. Y. A. Fazalbhoj, General Radio and Appliances Ltd., Bombay.
10. Kodak Ltd., Bombay.

#### **Studios and Laboratory Owners**

1. Bengal Film Laboratories Ltd., Calcutta.
2. Famous Cine Laboratory and Studios Ltd., Bombay.
3. Lakhani, R. S., Eastern Studios, Bombay.
4. Shree Sound Studios, Bombay.
5. Shirdi Studios, Madras.

#### **Producers of Short Films and Educational Pictures**

1. Gostay Ram, L., Kitab Mahal, 190 Hornby Road, Bombay.
2. Krishnamurti, S., General Manager, Projection of Indian Pictures, Madras.
3. Vittal M. R., Producer of Educational Short Films, Madras.

#### **Technicians and Employees**

1. Aggarwal, B. K., (Address illegible).
2. Bibhuti Das, 22, Peshkar Lane, Salkia, Howrah.
3. Banku Roy, Cameraman, Aurora Studio, Calcutta.
4. Basu, S., Nirmal Sen, R. Ghatak and T. Sen, Technicians, 202/5, Hari Mukherji Road, Calcutta.
5. Chelliah, A. P., Art Director, Pakshi Raja Studios, Coimbatore.
6. Chief Electrician of Gemini Studios, Madras. (Name illegible).

7. Chaudri, R. K. Roy, Assistant Director, Vanguard Productions, Calcutta.
8. Chatterjee, G. Sil, M., and Ajit K. Sen, A.R.P.S.
9. Chengiah V., Sobanachala Studios, Madras.
10. Ghose K. P., Film Director 71/B. Grey Street, Calcutta.
11. Gupta, Ramananda Sen, Calcutta.
12. Kumar, Cine Director, Eastern Art Productions, Lakshmivarpeth, Rajahamundry.
13. Kumaradevan, V., Cinematographer, Newtowne Studios, Madras. 10.
14. Kandaswamy, N., Guruswamy Palayam P.O., Rasipuram Tq., Salem District, Madras.
15. Krishnaswamy, N., 39-Eldams Road, Madras.
16. Lahiri, B. M., United Film Exchange, Calcutta.
17. Lingamurthy, M., Film Director and Artiste, Madras.
18. Lawrence, S., Newsreel Cameraman, U.M.C.A. Hostel, Royapettah, Madras.
19. Nanubhai Dave, C/o Kardar Productions. Bombay.
20. Narayana, P. R., M.A., Playwright and Cine Director, Madras.
21. Pankaj Mallick, Calcutta.
22. Prasad, Cine Director, 91/2, Eldamas Road, Madras-18.
23. Ramaswamy S., C/o Post Box No. 1014, Kilpauk, Madras.
24. Rao, T. S. Prakasha, Assistant Director, Vauhini Studios, Madras.
25. Sil, Joydeb, C/o New Theatres, Calcutta.
26. Sharar, Dewan, 16, Shanti Kuteer, Carine Drive, Bombay.
27. Sabnavis, Rajanikant, Asstt. Director, Vauhini Studios, Madras.
28. Secretary, The Tamil Nadu Cinema Studio Employees Union, Madras.
29. Tata, B. M., Lovji Castle, Bombay-12.
30. Yoganand, D., Associate Director, 3, Crescent Park Street, Madras.

#### Producers

1. Aurora Film Corporation, Ltd., Calcutta.
2. Babu Rao K. Pai.
3. Chuni Lal, Chairman and Managing Director Filmistan, Ltd., Bombay.
4. Evergreen Pictures, Bombay.
5. Famous Pictures Ltd., Bombay.
6. Gemini Studios, Madras.
7. Kardar Productions, Bombay.
8. Mohan Pictures, Bombay.
9. New Theatres Ltd., Calcutta.
10. Pakshiraja Studios, Coimbatore.
11. Rajkamal Kalamandir, Ltd., Bombay.
12. Ramiah, A., Managing Director, Star Combines Ltd., Studios, Kodambakham, Madras.

#### Distributors

1. All India Pictures, Madras.
2. Associated Distributors Ltd., Calcutta.
3. Azad Film Distributors, Patna.
4. Asoka Pictures, Film Distributors, Salem.
5. Basant Film Distributors, Bombay.
6. Bharat Film Coy. Distributors, Bombay.
7. Bilimoria M. B., & Son, Bombay.
8. Calcutta Film Exchange, Madras.
9. Chitra Prakash Film Exchange, Bhusaval.
10. Dalal, M. N., Vithalbhai Patel Road, Bombay-4.
11. Excelsior Film Exchange, Bombay-4.

12. Fulchand, C., Commission Agent, Financier and Film Distributors, Jamnagar.
13. Famous Pictures Ltd., Bombay-7.
14. Famous Pictures, Bangalore City.
15. Ganesh Pictures, Howrah.
16. Goodwin Pictures Corporation, Bangalore.
17. The Hyderabad State Film Chamber of Commerce, Secunderabad Dn.
18. Hollywood Pictures (India) Ltd., Calcutta.
19. India United Pictures Ltd., Calcutta.
20. Jamuna Pictures, Arkonam (N. A. Distt.), Madras.
21. Jayant Film Distributors, Rajkot.
22. Kanak Distributors, Calcutta.
23. Kinema Exchange Ltd., Calcutta.
24. Kodkani G. B., Manager, Silver Screen Exchange, Ltd., Bhusaval.
25. Mansata Film Distributors, Calcutta.
26. Mohan Movie Renters, Bhusaval.
27. Nandi Pictures Circuit, Bangalore-2.
28. Narayan Pictures, Calcutta.
29. Oriental Film Corporation Ltd., Patna.
30. Paul Bros. Film Distributors, Poona-5.
31. Prima Films (1938) Ltd., Calcutta.
32. Quality Films Calcutta-13.
33. Rao, H. N. S., Famous Pictures, Bhusaval.
34. Rose Pictures, Bombay-4.
35. Ruby Pictures Ltd., Indore.
36. The Secunderabad Pictures Circuit Filmaghar, Secunderabad (Dn.)
37. Wadia Paramount Pictures, Delhi.

#### Exhibitors

1. Angel Talkies, Narasaraopet (Guntur Distt.).
2. Alochaya Cinema, Calcutta.
3. All India Theatres Syndicate Ltd., Regal Talkies, Ahmedabad.
4. Alaka Talkies, Poona-2.
5. Aurora Kinema, Dibrugarh, Assam.
6. Aswadhanarayana, T., Prop. Shri Rama Talkies, Vijayawada (Madras).
7. Basusree Cinema, Calcutta.
8. Burhanuddin, Md. Proprietor. The Victoria Touring Talkies, Nellore.
9. Bhagvat Chitra, Chhaya & Kala Mandirs, Sholapur.
10. Capital Talkies, Cuttack.
11. Das, A. M., B.E.C.E., Late Chief Engineer Nepal Government P.W.D., Proprietor, Rang Mahal Talkies, P.O. Mahoha, Distt. Hamirpur (U.P.).
12. The Empire Talkies, Pathankot.
13. Globe Theatres, Ranikhet (U.P.).
14. Garrison Talkies, Deolali.
15. Intally Talkies, Calcutta.
16. Irani, Eruch. R., Victory Court, Queens Road, Bombay-2.
17. Jayaraman P. S., C/o Variety Hall Talkies, Coimbatore.
18. Jain and Co., C/o Jawahar Talkies, Muland (Bombay).
19. Jai Hind Cinema & Touring Talkies, Pithonagarh, Distt. Almora (U.P.).
20. Jhavery D. J., Krishna Talkies, Kalyan.
21. Kumar Picture House, Bihar Sharif (Bihar).
22. Kamal Cinema, Ujjain.
23. Krishna Talkies, Jodhpur.

24. Krishna Talkies, Najibabad (U.P.)
25. Kulkarni, G. P., 71, Nave Peth, Sholapur.
26. Kamal Chitra Bhawan, Burhampur M.P. (G.I.P.)
27. Kulkarni P. A., Prabhakar Talkies, Dhulia (W.K.)
28. Kurup, K. M., Lakshmi Talkies, Muvatupuzha (Kerala Union).
29. Laxmi Talkies, Salem Junction (S. India).
30. Laxmi Talkies, Nasirabad (Rajputana).
31. Mahalaxmi Picture Palace, Agra.
32. Moti Talkies, Delhi.
33. Nalin, Mazumdar, 131, Allenganj, Allahabad.
34. New Tower Talkies, Tanjore (Madras).
35. N.V.G.B. Talkies, Dindigul (Madras).
36. New Super Cinema and Moti Talkies, Station Road, Surat
37. Parimal Talkies, Ahmedabad.
38. Prabhat Talkies, Itawah (U.P.)
39. Prabhat Talkies, Barvaha, (C.I.)
40. Prabhat Talkies, Sholapur.
41. Palace Theatre, Allahabad.
42. Palace Talkies, Bhavnagar.
43. Robindra Kumar Baruah, Rangghar Cine Company, P.O. Rehabar, Dibrugarh (Assam).
44. Ruphani, Beawar.
45. Sidhwa, F. H., Managing Director, Globe Theatres, Ltd., Bombay.
46. Sambhu Singh, 69, Harrison Road, Calcutta.
47. Surya Cinema, North Lakhimpur, Assam.
48. Shree Krishna Chalanika Begusrai (O. & T. Railway).
49. Saran Touring Talkies, Moradabad (U.P.)
50. Sudarshan Chitra, Bhusaval. (M.P.)
51. Shanti Talkies, P.O. Ramgarh, Distt. Hazaribagh (Bihar).
52. The South Indian Film Chamber of Commerce, Madras.
53. The Screen Corporation (1938) Ltd., Calcutta.
54. Viswanathan, K., Exhibitor, Chitra Talkies, Madras.
55. Vijay Talkies, Vyara, (T. V. Rly.)
56. Western Talkies, Rampurhat, Birbhum, Calcutta.

#### Associations

1. Bengal Motion Picture Association, Calcutta.
2. Bhusaval Films Distributors Association, Bhusaval.
3. The Cinematograph Exhibitors Association of India, Bombay.
4. The Cine Technicians' Association of S. India, Madras.
5. The Film Fans Association, Madras.
6. The Film Goers Association, Madras.
7. Indian Motion Picture Distributors' Association, Bombay.
8. The Indian Motion Picture Producers' Association, Bombay.
9. Kinema Employees' Association, Calcutta.
10. Motion Pictures Association, Delhi.
11. Menon, I. K., Secretary, I.M.P.P.A., Bombay.
12. The Mysore Film Chamber of Commerce, Bangalore.
13. President of the Cine Technicians Association of Bengal, Calcutta.
14. Ramanujam, D., Secretary, Touring Cinema Owners' Association, Madras.
15. Student Cine-Goers Association, Bombay.
16. Society for the Protection of Film Industry in Bengal, Calcutta.
17. The South Indian Cinema Employees' Association, Madras.
18. The South Indian Film Chamber of Commerce, Madras-2.

29. Verma, Dhenendra, D. Litt., Secretary Hindustan Academy U. P. Allahabad.
20. The United Provinces Amateur Photographic Association, Lucknow.
21. U.P. Cinema Exhibitors Association, Lucknow.
22. Vaidya, G. B., Secretary, the Central Circuit Cine Conference, Bhusaval.

#### **Free Lance Producers**

1. Allied Art Productions Ltd., Bombay.
2. Asian Stars Ltd., Bombay.
3. Bhagwan Productions & Film Distributors, Bombay.
4. Bibha Film Productions, Calcutta.
5. Bindhachal Production Ltd., Calcutta.
6. Bosart Productions, Ltd., Calcutta.
7. Desai, C. D., Bombay.
8. Desha Pictures, Calcutta.
9. D. R. D. Productions Ltd., Bombay.
10. Film Land Limited, Eastern Studios, Bombay.
11. Film Trust of India, Calcutta.
12. Gajpati Pictures, Calcutta.
13. Hemmad, S. R., 8/1 Rainey Park, Calcutta.
14. Hindustan Chitra, Bombay.
15. Irani, Eruch R., Victory Court, Queens Road, Bombay
16. Jay Hind Chitra, Bombay.
17. Jagannathan, C. S., Prop. Leo Films, Madras.
18. Kalpa Rupayani Ltd., Calcutta.
19. K. K. Productions Ltd., Calcutta.
20. Lion Pictures, Bombay.
21. Lilamanee Pictures Ltd., Calcutta.
22. Modern Theatres Ltd., Madras.
23. Mangal Pictures, Poona.
24. Model Pictures Ltd., Bombay.
25. Motimahal Theatres Ltd., Calcutta.
26. Mercury Productions, Bombay.
27. Mehboob Productions Ltd., Bombay.
28. Mercury Films, Madras.
29. Navin Yagnik of Kashmir Films, Bombay.
30. Nagoor F., Film Producer & Director, Madras.
31. Nagabhushanam K. B., 20, Sir Mr. Usman Road, Madras.
32. Omar Khaiyam Films Ltd., Bombay.
33. Pratibha Productions Madras.
34. Prakash Pictures, Bombay.
35. The Poorna Pictures, Madras.
36. Pradeep Pictures, Bombay.
37. Prem Adib Pictures, Bombay.
38. Paro Art Concern, Bombay.
39. Padmanabhan, R., No. 9, Stringers St. P. T. Madras.
40. Pathy Pictures, Madras.
41. Ramdas B. Y., Shantiram Productions, (Place not traceable).
42. Rao, Harish Chandra, Kathok Lodge, Dadar, Bombay.
43. Rainbow Film Exchange, Coimbatore.
44. Ramanandam, B. V., Rajahmundry.
45. Ramaeshwar Hanuman Pictures, Coimbatore.
46. Rangasree Kathachitra Ltd., Calcutta.
47. Riten & Co., Calcutta.
48. Sri Jagdish Films Ltd., Madras.

- T. K. Productions, Madras.
49. Sisir Mallik, 5, Alipore Avenue, Calcutta.
  50. Sachi, C. K., Madras.
  51. Subrahmanyam, K., The Madras United Artists Corporation, Madras.
  52. Super Pictures, Bombay.
  53. Sadiq Productions, Bombay.
  54. Sukumar Pictures Ltd., Madras.
  55. Sukumar Pictures Ltd., Madras.
  56. Veerendra Chitra Jyoti Studio, Bombay.
  57. Wadia, J. B. H., Bombay.

#### **Part I Public**

1. Bhargava, Jagdish Prasad, 25, Drumond Road, Agra.
2. Bose, Rampati, 172/35, Lower Circular Road, Calcutta-14.
3. Dave, A. D., 3rd floor Chikhal House, Kalbadevi Road, Bombay.
4. Mallik, Umesh, London.
5. Rao, Madhava, The Cine Technicians Association of South India, Madras.
6. Rao, D. Suryaprakasa, Andhra Insurance Bldg., 5, Lingichetty Street, Madras.

#### **APPENDIX IV**

#### **List of Individuals who replied to Part II of the Committee's Questionnaire "The Film and the Public"**

##### **Journalists**

1. Abbas, Khawja Ahmed, Bombay.
2. Ganesan, N., Columnist, "Film Review" (Calcutta), Trichinapoly.
3. Ghosh, Nirmal Kumar, Cinema Editor, Amrit Bazar Patrika, Calcutta.
4. Krishnamurthy, R., Editor, 'Kalki', Madras.
5. Lahiri, Nirmal Kumar, The Searchlight, Patna.
6. Merchant, Ajit B., Film Editor, The Sunday Standard, Bombay.
7. Mukerji, Amar, author and film critic, Allahabad.
8. Malaviya, S. N., The Leader, Allahabad.
10. Narayanan K. P. Editor, Nagpur Times, Nagpur.
11. Narayan, R. K., 963, Lakshmipuram, Mysore.
12. Ramnath, T. V., Pesum Padam, Madras.
13. Rao, S. V. Jagannatha, Journalist & Cine-critic Sree Nivas, Berhampur.
14. Rao, C. V. H., Editor, Indian Republic, Madras.
15. Ramawsami, V. (Vara), Madras.
16. Srinivas, N., M.A. Editor, Picture-post, Madras.
17. Soundaraj, G., Film critic, Mysindia, South Parade, Bangalore.
18. Uppal, Bulbir Singh, Managing Editor, The Engineers' Association (India), Lucknow.

##### **Legislators**

1. Guha, Arun Chandra, M.P.
2. Jaipal Singh, M.P., Imperial Hotel, New Delhi.
3. Krishnamachari, V. T., Jaipur House, New Delhi.
4. Kunhiraman, P. Tellicherry, Madras.
5. Naik, V. N., M.L.A. Phadelaide, Nasik City.
6. Patel, Lalubhai Makanji, M.L.A., P.O. Matward, Via Jalalpore, Distt., Surat.
7. Ramshanker Lal, M.L.A., Basti.
8. Sahu, Lakshminarayan, M.L.A., Cuttack.
9. Sarkar, N.R.
10. Venkataratnam B., M.L.A., Ramachandrapuram (East Godavari).

### **Officials and Censors**

1. Aggarwal, Chandra Bhan, Justice, High Court, Allahabad.
2. Aga, Madan Mohan, All India Radio, Allahabad.
3. Bajpayee, A. P., Director of Medical & Health Service, Uttar Pradesh, Lucknow.
4. Bhavnani, M., Chief Producer Documentaries, Films Division, Ministry of information and Broadcasting, Bombay.
5. Bhagwat, L. G., Programme Executive, All India Radio, Baroda.
6. Chatterje, S., Programme Executive, All India Radio, Cuttack.
7. Desai, Morarji, Home Minister, Bombay.
8. Gupta, R., I.C.S., Secretary to the Government of West Bengal, Home Department, Calcutta.
9. Gupta, U.S., Entertainment & Betting Tax Commissioner, Uttar Pradesh, Lucknow.
10. Industrial Adviser on Leather & Tanning to the Government of West Bengal, Calcutta.
11. Jalan, Iswar Das, Speaker, West Bengal Legislative Assembly, Calcutta.
12. Mukherjee, A. N., Superintendent, Mental Hospital, Baroda.
13. Mukherjee, P. K., All India Radio, Jullundur.
14. Mazumdar, S. Dutt, District Magistrate, Hooghly.
15. Patro, A. V., I.P., Commissioner of Police, Egmore, Madras.
16. Ranjit Singh, Tehsildar, Mahoba, U.P.
17. Romesh Chander, Assistant Station Director, All India Radio, Ahmadabad.
18. Ramkrishniah, Muddu, Assistant Station Director, All India Radio, Vijayawada.
19. Rao, Y. Satyanarayana, Programme Executive, All India Radio, Cuttack.
20. Shroff, V. S., Secretary, Bombay Board of Film Censors, Bombay.
21. Shrimati Sachdev, M. R., Member, Punjab Board of Film Censors.
22. Sinha, G., Director of Public Instructions, Bihar.
23. Saiyidain, K. G., Educational Adviser to Bombay Government, Bombay.
24. Sen, S. K., Programme Assistant, All India Radio, Lucknow.
25. Sharma, V. N., Senior Inspector E. & B. Tax, Lucknow.
26. Taimuri M. H. R., Film Censor (Director of Archaeology and Central Record Office), Bhopal.
27. Varadappan, Sarojini, Madras.
28. Vanshi. Yadu, All India Radio, Patna.
29. Zibbu, S. K., Officer on Special Duty in the Education Department, Government of United States of Rajasthan, Jaipur.

### **Educationists**

1. Athalye, G. K., Inspector for Visual Education, Bombay.
2. Abraham, C. E., Serampore College, Serampore, West Bengal.
3. Abdin, M. Z., Department of Experimental Psychology, Patna College, Patna.
4. Aiyengar, C. Ranganatha, General Secretary, South. India Teachers' Union, Triplicane, Madras.
5. Arunajatari, V., Secretary, South India Teachers' Union, Madras.
6. Bahl, K. N., Department of Zoology, The University, Lucknow.
7. Baliga, B. Anantha, Assistant, Kanara High School, Mangalore.
8. Biswas, K., Superintendent, Royal Botanic Garden, Calcutta.
9. Banerjee, Prof. K., Indian Association for the Cultivation of Science, Calcutta-12.
10. Bhuvarahan, R., Town Secreary, The Tiruchirapalli, District Teachers' Guild, Tiruchy.

11. Bhatt. H. C., Jhalarwal, Nadiyad.
12. Bhattacharya, S., C/o Major G. L. Bhattacharya, I, Signals, Staff College, Wellington, Nilgiris.
13. Bains Prashad, Fisheries Development Adviser to the Government of India, New Delhi.
14. Brahmachari, S., Training College, Jabbalpur.
15. Chaturvedi, Sita Ram, Principal, S. C. College, Ballia.
16. Chatterjee, C., Government Engineering School, Nagpur.
17. Dayal Avadesh, Assistant Master J.L.M.D.J., Hisar Secretary School, Khairabad, Sitapur.
18. Editor, Indian Photography and Cinematography, Bangalore city.
19. Gupta, Bhaiyaji, Political Science Department, Lucknow University, Lucknow.
20. Gangoly, O. C., 2, Ashutosh Mukkerji Road, Elgin Road Post Office, Calcutta.
21. Gawde, G. G., Hony. Secretary, Maratha Mandir Ltd., Bombay.
22. Gandhi, C. T., College Visnagar, Via Mesana, N. Gujrat.
23. Haikerwal, B. S., Deputy Director of Education, Fifth Region, Lucknow.
24. Hony. Secretary, The Association of Indian Culture, Kalighat, Calcutta.
25. Headmaster-in-charge, Municipal High School, Mayuram.
26. Jetali, Ganesh Krishna, Akbarpur, Faizabad.
27. Jagannathan, S., Teacher's College, Saidapet.
28. Khandvala, Shrimati Kapila, M.A.B.T.
29. Kaji, Prof. Hiralal, Ridge Road, Malabar Hill, Bombay.
30. Keskar, Y. D., Principal, Sir K. P. College of Commerce, Surat.
31. The Kurnool Dt. Teachers Guild, Bastian Road, Kurnool.
32. Kini, U. Srinivasa, Kanara High School, Mangalore (S. Kanara).
33. Krishnamurthy, Joint Secretary, South India Teachers' Pnion, Teppakalam, Tiruchinapoli.
34. Loomba, Ram Murti, Lucknow University, Lucknow.
35. Mukerjee, B., Director, Central Drugs Laboratory, Calcutta-12.
36. Mukerjee, H. M., Principal, Katwa College, Katwa, Burdwan.
37. Mullick, L. P., (Address not known).
38. Majumdar, S. K., Principal, Darjeeling Government College, Darjeeling.
39. Marathe, K. G., "Shree Bhushan", 18A Ganesh Peth Lane, Dadar, Bombay.
40. Meeran, S. K. Ahmed, Advocate. 17, Vijayaraghavachari Road, Thyagaroyanagar, Madras.
41. Mahalinagasastry, Y., Principal, Oriental College, Mayuram.
42. Principal, Central Calcutta College, Calcutta.
43. Principal, Scottish Universities Mission Institution, Kalimpong.
44. Principal, T.N.I. College, Bhagalpur.
45. Patel, V. T., The New Era School, Bombay.
46. Prncipal, Hargovandas Lakhmichand College of Commerce, Ahmedabad.
47. Principal, S.V.J.V. Sanskrit College, Kovvur, West Godavari, (South India).
48. Pillai, P. Govindasamy, Board High School, Pennadam.
49. Pillai, K. P. Padmanabha, Retired Law College Principal and Ex-Dean Facutly of Law, University of Travancore, Trivandrum.
50. Parameswaran, E. H., Headmaster, Tirthapati High School, Ambasamudram.
51. Principal, St. Philomena's College, Mysore.
52. Rustomjee, Miss Amy B. H. J., Principal, Secondary Training College 3, Cruickshank Road, Bombay.

53. Ratnam, Shrimati V. Maria, Asstt. St., Mary's High School, Madras.
54. Raghunathachari, N. R., Lecturer, The Maharajah's College, Vizianagaram.
55. Sundaramoorthy, S., Board High School, Polur, N.A. Dt., South India.
56. Srinivasachari, G., P. S. High School, Mylapore, Madras.
57. Sahai, Satya, Professor of Economics, Arts College, Bilaspur.
58. Thambusami, Rev. D., Principal, The Kellett High School, Triplicane, Madras.
59. Vyas, M. T., Principal, The New Era School, Bombay-7.
60. Visveswaran, H., Secretary, The Thirunelveli District Teacher's Guild, Ambasamudram.
61. Venkata Narayana, V. S., St. Peter's High School Nellore.
62. Vyawahare, M. L. Treasurer, Vidarbha Sahitya Sangh, Amraoti.

#### **Cultural Workers (Writers, Scientists etc.)**

1. Gujrale, R. V., Worker-in-charge, Seva Ashram, Srirampuram, Bangalore-3.
2. Seshagiri, G. K., Vice President Nataka Kazhagam, Madras.
3. Tyabji, Mrs. K. S., 2, Comar Park, Warden Road, Bombay.

#### **Public**

#### **PART II**

1. Anwar, U. K. Md. Madras.
2. Apte, G. C., Goregaon, Bombay.
3. All Karnataka Children's Association, Bangalore City.
4. Abdul Qadir, A. Y., Madras.
5. Allahabad Culture Centre.
6. The Agra Citizen's Association, Agra.
7. Bangiya Mahishya Samiti, Calcutta.
8. Bhandari, Amrit Dau S., Falna, B.B. & C.I. Rly.
9. Bharat Chamber of Commerce, Calcutta.
10. Bibhuti Das, 22, Peshkar Lane, Salkia, Howrah.
11. Bothra, G. C., Calcutta.
12. Bose, Dr. Bejoyketu, Calcutta.
13. Bird & Co., Calcutta.
14. Bhaya, Prem G., Poona.
15. Clarke, C. E., Calcutta.
16. Calcutta Film Sociey, Calcutta.
17. Chandulal Mehta & Co., Ltd., Bombay.
18. Director, the Bengal Co-operative Film Society Ltd., Calcutta.
19. Dahyabhai, Thakkar Kantilal and Bulsar.
20. Dayal, Babiben Moolji, Bombay.
21. Dalal, Ramaniklal J., Ahmedabad.
22. Dutt, Comelatta, Allahabad.
23. De, Nagendranath, Calcutta.
24. Gandhi, Hira Lal, Rajpipla.
25. Gupta, Indu Das, Calcutta.
26. Guha, B. C., Damodar Valley Corporation, Calcutta.
27. Gokuldas D. Master, Bombay.
28. Harisadhan Dutt, 4, Guruprasad Chowdhry Lane, Calcutta.
29. Hemrajani, Krishan J., Rashid Mansions, Worli Point, Bombay.
30. Hiranank Pesi Tehmuras, Mistry Building, Wadia Street Tardio, Bombay.

31. Jethmalani, Udhavdas R., Kalyan, Bombay.
32. Jhaveri, Krishanlal M., Bombay.
33. Jambunathan, M. R., Khar, Bombay.
34. John India, Bombay.
35. Jayavelu, T. N., Madras.
36. Kalabimanigal Kazhagam, Madhurai.
37. Kolya, Ismail I., Billimora.
38. Krishnamurthy, T. V., Madras.
39. Kunzru, Dina Nath, Agra.
40. Kulkarni, Prabhukar A. Sathe Bangala, Hawetvana Road, Nadiayad.
41. Lal, Guru D., 4, Kabir Marg., Lucknow.
42. Marwari Relief Society, Calcutta.
43. Maganlal, Upadhya Promad Kumar. Jalayakakari, Sheri, Patala.
44. Makani, B. S., Mehrauli, Delhi.
45. Merchants Committee, Calcutta.
46. Murari Lal, Agra.
47. Nandelni, Asvani, Nagpur.
48. Poplai, M. L., 4, Racquet Road, Delhi.
49. The Poona Seva Sadan Society, Poona.
50. Panday, F. R., Ferry Manor, Gunbow Street, Bombay.
51. Pai Baburao K., Bombay.
52. Panna Shah, Warden Road, Bombay.
53. Patel, Bhankumar D., Karmal Nadiad, Bombay.
54. Prahald, Chamanlal, Hyderabad, Dn.
55. Pillai, Mahalingam, Tanjore.
56. Pipalwa, C. L., Nagpur.
57. Pandhananda (Address not available).
58. Rao, S. Padmanabha, Station Master, Vennur, Guntur Dt.
59. Ramani, S. V., Pudukkottah.
60. Ramanathan, T. N., Madras.
61. Ramanathan, V., Madras.
62. Rao, D. Suryaprakasa, Madras.
63. Ramaswami, D. V., Maharanipeta.
64. Rao, Pasala Suryachandra, Tadepalligudam, West Godavari.
65. Rao, E. V. Subba, Jagdalpur.
66. Rajkamal, Allahabad.
67. Rao, V. V. S. R. Hanumantha, Poona.
68. Single, L. D., Bombay.
69. Spectator, Ahmedabad.
70. Satakopan, E. N. "alias" Udayakumar, Madras.
71. Srinivasan, L., Madras.
72. Seshagiri, G. K., Madras.
73. Srinivasan, P. L., Madras.
74. Sitram, V., Madras.
75. Sundaram, S. R. Meenakshi, Mylapore, Madras.
76. Singh, Rajeshwar Prasad, Allahabad.
77. Taunton, Sir Ivon, Bombay.
78. Taleyarkhan, P. J., Surat.
79. Vachha, Nariman B. & Co., Bombay.
80. Varma Shree Kant, Bilaspur.
81. West Bengal Students' Association, Calcutta.
82. Warerkar, Mama, Bombay.
83. Yadava, B. P., Calcutta.
84. Zutshi, Dina Nath. U.S. Club, Simla.

**Industry**

1. Assam Movieasthan, Shillong (Assam).
2. Aggarwal, B. K., Shivaji Park, Bombay-28.
3. Chakravarti, Durga Prasad, Lilamanee Pictures, Ltd., Calcutta.
4. Desai, C. D., 136, Girgaum Road, Bombay-4.
5. Doraiswamy, P., Fezalbhoy House, 9, Marine Lines, Bombay.
6. Framji, E. C., Laxmi Talkies, Nasirabad (Rajputana).
7. Gogtay, Ram L., Kitab Mahal, 190, Hornby Road, Bombay-1.
8. Jasani, H. D., Rose Pictures, Tinwala Building, Tribhnar Road, Bombay-4.
9. Kochar, Malik Chand, Indian National Pictures, Bombay.
10. Kurup, K. M., Lakshmi Talkies, Travancore.
11. Kazi, Ahmed Hussain, Bombay Representative for Azad Hind Talkies, Rajapur (Ratnagiri), Bombay.
12. Naidu, A. S., C/o Chamria Talkie Distributors, No. 3237, Kingsway, Secunderabad (Dn.).
13. Roy, B., Hollywood Pictures (India) Ltd., Calcutta.
14. Ramniklal Mohan Lal & Co., Motion Picture Distributors, Bombay.
15. Rao, R. Nagendra, Film Producer & Director, 40 Sullivan's Garden, Road Madras-4.
16. Jayaraman, P. S. 7/18, Malaviya Street, Brahmin Extension, Coimbatore.
17. Ramaswamy, S. K., Manager, Dreamland Pictures Corporation, Bangalore.
18. Sabnavis, Rajanikant, Asst. Director, Vauhini Studios, Madras.
19. The Secretary, The Tamil Nadu Cinema & Studio Employees Union, No. 6, Flowers Road, Vepery, Madras.

**APPENDIX V****List of witnesses who gave evidence****Allahabad 23rd & 24th April, 1950****23rd April 1950**

1. Shri S. C. Deb of Allahabad University.
2. Shri R. N. Deb, Allahabad University.
3. Shri Raghupati Sahay, English Department, Allahabad University.
4. Dr. Ramkumar Varma, Hindi Department, Allahabad University.
5. Dr. R. P. Bahadur, Allahabad University.
6. Dr. Dharendra Varma, Allahabad University.
7. Dr. D. R. Bhattacharya, Vice-Chancellor, Allahabad University.

**24th April 1950**

8. Shri Bishambar Nath Pandey, Chairman, Municipal Board, Allahabad.
9. Shri Hiralal Bhargava, Proprietor, Niranjan Talkies, Allahabad.
10. Shri Gandhi, Proprietor, Palace Theatre, Allahabad.
11. Shrimati Comolata Dutt, Social worker.
12. Shri S. H. H. Rizvi, Indian National Theatre.
13. Shri Nalin Mazumdar, Indian National Theatre.
14. Shri Brahma Swarup Saxena, Education Expansion Officer, U.P. Government.
15. Shri Puran Chandra Pandey, Additional District Magistrate, Allahabad.
16. Shri S. B. Saran, Cinema Magistrate, Allahabad.
17. Shri Upendranath, "Ashk", Writer, Allahabad.
18. Shri Balbhadra Prasad Misra, Pradhan Mantri, Hindi Sahitya Sammelan, Allahabad.

- 19. Shri N. C. Mukherjee, University of Allahabad.
- 20. Shri Amar Mukherjee, Educationist.

**New Delhi, 29th April to 1st May 1950.**

**29th April 1950.**

- 1. Shri Jagat Narain Seth of Jagat Talkies, Film Distributors and Exhibitors in Delhi, President, Motion Picture Assn., Delhi.
- 2. Shri Shiv Charan Das of Jagat Talkies Distributors.
- 3. Shri S. D. Chitnis, Secretary, Motion Picture Association, Delhi.
- 4. Shri Rajeshwar Dayal, Proprietor, Regal Theatre, New Delhi.
- 5. Shri Jagan Nath of Manoranjan Pictures, Delhi.

**30th April 1950**

- 6. Dr. Yudhvir Singh, President, Delhi Municipal Committee.
- 7. Shri Rameshwar Dayal, P. C. S., Deputy Commissioner, Delhi.
- 8. Shri Somnath Chib of All India Radio, New Delhi.

**1st May 1950**

- 9. Sardar B. S. Makani of the Delhi Land & Finance Co., Ltd., New Delhi.
- 10. Dr. S. S. Mathur, Director of Education, Delhi Province.
- 11. Shri K. P. Shunglu of All India Radio, New Delhi.
- 12. Shri P. N. Bhatia, Special Representative, Statesman, New Delhi.

**Bombay, 20th May to 30th May 1950**

**20th May 1950**

- 1. Shri Chandulal Shah, Shree Ranjit Movietone.
- 2. Shri Chuni Lall, Filmistan Ltd.
- 3. Shri C. S. Pandya, Dy. Commissioner of Police.
- 4. Shri Jagmohanlal Roongta, Famous Cine Laboratories.
- 5. Shri R. C. Pandya, Shree Sound Studios.

**21st May 1950**

- 6. Shri Babu Rao K. Pai, Famous Pictures.
- 7. Shri J. P. Tewari, M. & T. Productions.
- 8. Shri A. J. Patel, Film Centre.
- 9. Shrimati Nalini Jayant, Film Artist.

**22nd May 1950**

- 10. Shri A. R. Kardar, Kardar Productions.
- 11. Shri Kisohre Sahu, Hindustan Chitra.
- 12. Shri Mahboob R. Khan, Mehboob Productions.
- 13. Shri Mama Varerkar, Writer.
- 14. Shri B. M. Tata, Sound Engineer.

**23rd May 1950**

- 15. Shri M. Bhavnani, Film Division, Govt. of India.
- 16. Shri Rohit Dave, Indian Motion Picture Employees Union.
- 17. Shri Navin Yagnik, Junior Cine Artistes Association.
- 18. Shri Harish, Cine Artistes Association.

**24th May 1950**

- 19. Shri S. Mukherjee, Producer-Director, Filmistan.
- 20. Shri Vijay Bhatt, Producer-Director, Prakash.
- 21. Shri Navin Yagnik, Junior Cine Artistes Association.
- 22. Shri Jagirdar, Producer-Director, Jagirdar Productions.
- 23. Shri Prithivraj Kapoor, Film artiste.

25th May 1950

24. Shri Chunilal B. Desai (formerly of Sagar Movietone).
25. Shri Dewan Sherar, Writer.
26. Shri Chimanlal Desai.
27. Shri Ram L. Gogtay, Educational Films (formerly partner of Wadia Movietone).
28. Shrimati Shobhana Samarth, Film artiste.
29. Shri Raj Kapoor, Film artiste.
30. Shri Motilal, Film artiste.

26th May 1950

31. Shri B. D. Bharucha, All-India Theatres' Syndicate.
32. Shri K. M. Modi, Western India Theatres Ltd.
33. Shri F. H. Sidhwa, Capitol & Regal Cinemas.
34. Shri S. G. Patwardhan, Prabhat Talkies, Sholapur.
35. Shri Trejoriwala, Theatre Employees' Union.
36. Shrimati Snehaprabha Pradhan.
37. Shri C. D. Desai of Janak Pictures

27th May 1950

38. Shri C. R. Mandy, Illustrated Weekly of India.
39. Shri B. K. Karanjia, "Movie Times".
40. Shri Ramoo Thakar, Filmistan.
41. Shri K. M. Multani, "Film Age".
42. Shri Daulatram Parshram, "Cine News".

28th May 1950

43. Shri Adi Marzban, Jam-i-Jamshed.
44. Dr. D. G. Vyas, Vice-President, Bombay Board of Film Censors.
45. Shri S. A. Ayyar, Director of Publicity, Govt. of Bombay & President, Bombay Board of Film Censors.
46. Shri Chotubhai J. Desai of Jayant Productions.

29th May 1950

47. Shri K. A. Abbas, "Sargam".
48. Shri Simon Pereira, "Sound".
49. Miss Kapila Khandwala.
50. Mrs. Jayshree-Raiji, M.P.,
51. Miss Amy Rustomjee, Principal, Secondary Training College.
52. Shri Mulk Raj Anand, Story Writer.

30th May 1950

53. Shri Gaurishankar, Famous Cine Laboratory.
54. Shri A. R. Leydon, Allied Photographies Ltd.
- 54-A. Shri C. E. Noble of Kodak Ltd., Bombay.
55. Thakur Raghbir Singh Rammayae, Udyog Vikash Ltd
56. Shri D. M. Trivedi, Kesar Sugar Works.
57. Shri L. A. Bhatt, Kesar Sugar Works.
58. Dr. Dehr, Famous Cine Laboratories, Tardeo.
59. Shri M. A. Fazlbhoy, Photophone Equipment Ltd.
60. Shri J. J. Patel, International Talkies Equipment.

Calcutta, 15th July to 21st July.

15th July 1950.

1. Shri K. L. Chatterjee, Riten & Co., Calcutta. (Studio owner, Producer & distributor).

2. Shri Nirode Chandra Nag, Alo Chhaya Cinema, Calcutta.
3. Shri Naresh Ghosh, Associated Distributors Ltd.
4. Shri M. D. Chatterjee, President, Bengal Motion Picture Association.

16th July 1950

5. Shri I. B. Desai, Select Pictures Ltd. (Distributor).
6. Shri Hemen Gupta, Producer.
7. Shri Saroj Mukherjee, Kanak Distributors, Calcutta.
8. Shri G. H. Mansata, Mansata Film Distributors, Calcutta.
9. Shri Manoranjan Ghosh, Screen Corporation, Prime Films Ltd.,  
(Distributor & Exhibitor).
10. The Secretary, Bengal Film Laboratory.
11. Shri Tarasankar Banerjee (Writer).
12. Shri Sajani Kanta Das, (Writer).
13. Shri Sachin Sen Gupta, (Writer).

17th July 1950

14. Shri Sutherland, Kodak.
15. Shri Twynn, Kodak.
16. Prof. O. C. Ganguly.
17. Shri Ahindra Chowdhury, Actor.
- 17-A. Shri M. D. Chatterjee, BMPA.
18. Shri N. A. Patel of Majestic Cinema
19. Shrimati Kanan Devi.

18th July 1950.

20. Shri A. Bose, Aurora Film Corporation (Producer).
21. Shri I. A. Hafeesji, Metro Cinema.
22. Shri G. A. Dossani, Distributor.
23. Shri Sadesh Ranjan Das (Society for Protection of Film Industry).
- 23-A. Shrimati Kanan Devi.
24. Dr. Megh Nad Saha, Scientist.
25. Miss K. Gupta, Senior Professor of History, Bethune College, Calcutta.
26. Shrimati Rani Ghosh, Ghokala Memorial School.
27. Shri P. C. Barua, Director.

19th July 1950

- |                           |                |
|---------------------------|----------------|
| 28. Shri Ajit K. Sen.     | } Technicians. |
| 29. Shri G. C. Chatterjee |                |
| 30. Shri M. Sil.          |                |
| 31. Shri Shambhu Singh    |                |
32. Dr. Kalidas Nag.
  33. Shri P. K. Sen, Deputy Commissioner of Police.
  34. Shri Basant Chatterjee, "Dipali" (Film Journal).
  35. Shri Jahar Ganguly, Artiste.
  36. Shri Souren Sen, Art Director, New Theatres.
  37. Shri Sailajananda Mukherjee, Producer & Director.

20th July 1950

38. Shri R. Gupta I.C.S., Home Secretary, Govt. of West Bengal.
39. Shri S. Dutta Mazumdar I.C.S. Dt. Magistrate, Hooghly.
40. Dr. B. M. Sen, Secretary, Education Dept., Govt. of West Bengal.
41. Dr. Parimal Roy, Director of Public Instruction, Govt. of West Bengal.
42. Shri P. S. Mathur, Deputy Director of Publicity, Government of West Bengal.

43. Shri Nikhi Roy, Asst. Social Education Officer.
44. Shri Sashi Roy, Editor, "Rup-O-Katha" (Film Journal).
45. Shri N. K. Ghosh, Film Editor, Amrita Bazar Patrika
46. Shri Satyanath Majumdar, Hindustan Standard.
47. Shri J. C. Himkar, Jagriti Office.
48. Shri Kalipada Ghosh, Director.

## 21st July 1950

49. Shri C. C. Saha, Messrs. C. C. Saha Ltd., (Importers & Manufacturer of cinematographic equipment).
  50. Shri Pasupati Chatterji
  51. Shri Sudhish Ghatak
  52. Shri P. C. Chatterjee, Director, Indian Photo Plate Paper & Film Mfg., Co. Ltd.
  53. Shri Bamadas Chatterjee, Cystophone Laboratories Ltd.
  54. Shri Ramananda Sen Gupta, Technician.
  55. Shri Kundu, Prosanta Productions.
  56. Shri Maltimohan Das, Bengal Co-operative Film Society.
  - 56-A. Shri Goenka of Cine Mechanical works.
  57. Shri Birendra Kishore Roy Chowdhury.
  58. Shri Robi Ghosh, West Bengal Students Association.
  59. Shri Pankaj Mullick.
  60. Shri Rai Chand Boral.
  61. Shri Chidananda Das Gupta.
- } Cine Technicians Assn.
- } Artistes.

## Madras 26th July to 31st July

## 26th July 1950

1. Shri H. M. Reddy, President, South Indian Film Chamber (Producer).

## 27th July 1950

2. Shri A. V. Meiyappan Chettiar, A. V. M. Studios, (Producer).
3. Shri T. R. Sundaram, Modern Theatres, (Producer).
4. Shri S. Soundarajan, Tamil Nad Talkies. (Producer).
5. Shri D. Ramanujam, Dorai Touring Talkies, N. A. Dt. (Exhibitor).
6. Shri V. Ramaswamy ("Va. Ra"), Writer.
7. Shri B. N. Reddy, Vauhini Pictures, Director-Producer.

## 28th July 1950

8. Shri K. Subramaniam, Director.
9. Shri G. Balaramiah, Producer.
10. Shri A. Ramiah, Star Combines. (Producer).
11. Shri Alluri Satyanarayanan Razu, M.L.A.
12. Shri C. Narasimham, Commissioner, Madras Corporation.
13. Shri V. Nagiah, Producer-Actor-Director.
14. Shri V. Ramaswamy, Laboratory Asstt., Gemini Studios.
15. Shri A. Krishnan, Sound Engineer, Vauhini Studios.
16. Shri T. S. Ramanujam, South Indian Cinema Employees, Association.

## 29th July 1950

17. Shri R. Parthasarathy, Director of Information, Madras.
18. Shrimati Sarojini Varadappan, Member, Board of Film Censors, Madras.
19. Shri L. L. Patel, Asoka Theatre, Exhibitor.
20. Shri Kamaraju, Distributor & Exhibitor, Bezvada.
21. Shri C. K. Sachl, Producer.

22. Shri K. S. Narayanan, Pakshiraja Films (Studio owner, Distributor & Producer).
23. Shri S. Subrahmanyam, Exhibitor, Tanjore.
24. Shri Kurivilla Jacob, Headmaster, Christian College High School.
25. Shri S. Natarajan, Headmaster, St. Gabriel's High School.
26. Shri R. Krishnamurthi, Writer & Journalist.
27. Shri M. K. Thiagaraja Bhagavatar, Actor.

## 30th July 1950

28. Shri O. Bulla Reddy, I.C.S., Secretary, Home Deptt., Madras.
29. Shri V. C. Gopalaratnam, Secy., Film Fans' Association.
30. Shri T. T. Vasudevan, Film Fans' Association.
31. Shri T. K. Shanmugham, T.K.S. Bros., Nataka Sabha, (Dramatic Society).
32. Shri Srinivasa Rao, Film Journalist, "Naradar".
33. Shri N. Srinivasan, Film Journalist, "Picture Post".
34. Shri Madhava Rao
35. Shri Gopalakrishnan } Central Polytechnic.
36. Shri L. A. Prasad, President, Cine Technicians Association.
37. Shri Musiri Subrahmanya Iyer, Principal, College of Carnatic Music.
38. Dr. V. Raghavan, Reader in Sanskrit, Madras University.
39. Shri R. Ranjan, M. Litt., Actor.

## 31st July 1950

40. Shri A. V. Patro, Commissioner of Police, Madras.
41. Shri N. M. Govindan Tamilnad Cinema & Studio Employees Union.
42. Shri Natarajan, Tamilnad Cinema Studio Employees Union.
43. Shri Nagamuthu, Shree Venkateswara Engineering Works.
44. Shri Narla Venkateswara Rao, Editor of the Telugu daily Andhra Prabha.
45. Shri T. V. Ramnath, "Pesum Padam"-Film Journalist.
46. Shri T. R. Srinivasan, Film Goers' Association.
47. Shri Ashwadanarayana, Exhibitor, Vijayawada.
48. Shri T. V. Nilakantan, Adult Education Officer.
49. Shri D. Padmanabha Reddy, Deputy Director of Public Instruction.
50. Shri Sambamurthi, Deputy Commissioner, Commercial Taxes.
51. Shri G. K. Seshagiri.
52. Shri C. R. Narasimhan of the "Hindu", Madras.
53. Shri C. V. H. Rao, "Indian Republic".

## Lucknow, 12th August 1950.

1. Shri D. N. Sanyal
2. Shri A. K. Halder, "National Herald", Lucknow.
3. Shrimati Savitri Arora, Headmistress, Mahila Vidyalaya.
4. Begam Aizaz Rasool, M.L.A.
5. Shri Bhaiyaji Gupta.

## 13th August 1950.

6. Shri D. Daya
7. Shri R. L. Suri
8. Shri P. Taneja.
9. Dr. A. V. Rao, Dept. of English, Lucknow.
10. Shrimati Maya Zamil.
11. Shri S. N. Ghosh, "The Pioneer".

Exhibitor.

12. Shri U. S. Gupta, Commissioner, Entertainment Tax.
13. Shri S. G. Bose Mallick, Addl. Dt. Magistrate.
14. Shri B. N. Lahiri, I.G. of Police.
15. Shri B. D. Sanwal, Commissioner, Lucknow Municipality.

**New Delhi (Second Session).**

**16th August 1950.**

1. Shri Jaimani Dewan, Vice President, I.M.P.P.A.
2. Shri I. K. Menon, Secretary, I.M.P.P.A.
3. Shri M. B. Bilimoria, President, IMPPA.
4. Shri Sisir Mullick, B.M.P.A.
5. Shri P. V. Krishnayya, Hony. Secy., S.I.F.C.C.
6. Mr. A. J. Patel, Patel India Ltd., Bombay.
7. Shri V. S. Mani, Allied Photographics Ltd., Bombay.
8. Shri K. B. Sutherland, Kodak Ltd.
9. Dr. M. D. Manohar, General Radio & Appliances (AnSCO).
10. Shri H. V. Desai
11. Dr. Dehr. } Govindram Bros. (Agfa).
12. Shri R. P. Karandikar
13. Shri V. K. Mehta. } Kapurchand Ltd., (Dupont).

**17th August 1950.**

14. Shri K. L. Joshi Assistant Educational Officer, Ministry of Education.
15. Dr. Sohan Lal, Chief Psychological Officer, Ministry of Defence.

**18th August 1950.**

16. Shri N. Srinivasan, Dy. Development Officer, Ministry of Industry & Supply.
17. Dr. Koenigsberger, Director of Housing, Government of India.
18. Shri M. K. Maitra, Chief Inspector of Explosives, Government of India.
19. Shri K. S. Mullick, All India Radio, New Delhi.

**19th August 1950.**

20. Shri A. C. Bose, Deputy Secretary, Communications Dvn. Ministry of Finance
21. Shri D. P. Anand, Secretary, Central Board of Revenue.
22. Shri Shiralkar, Deputy Secy., Dept. of Economic Affairs.
23. Shri S. A. L. Narayana Rao, O.S.D., Central Board of Revenue.

**21st August 1950.**

24. Shri B. C. Mallick, Development Officer, General & Electrical Engineering, Ministry of I. & S.
25. Dr. P. K. Kapre, Deputy Development Officer, Ministry of I. & S.
26. Shri Shubkaran Saxaria, Mahalaxmi Picture Palace, Agra. (Exhibitor)

**Bangalore 3rd September to 4th September 1950.**

**3rd September 1950.**

1. Dr. R. K. Narayan, Writer.
2. Shri R. Soundararajan, Film Critic. 'Mysindia', Bangalore.
3. Dr. Shrimati Rathnamma Isacc, Retd. Medical Officer & M.L.A., Mysore.
4. Shri S. Krishna Sarma, Gandhi Sahitya Sangh, Bangalore.
5. Shri Doraiswamy, President, Mysore Journalists' Association, Bangalore.

**4th September 1950.**

6. Shri K. M. Naganna, Exhibitor.
7. Shri A. V. Ramanamurthy, Secretary, Mysore Film Chamber.
8. Shri T. H. Desai, Goodwin Pictures (Distributor).
9. Dr. A. M. Patel, President, Mysore Film Chamber. (Exhibitor-Distributor).
10. Shri K. L. Bhatia, Evergreen Pictures. (Distributor).
11. Shri B. N. Gupta, M.L.A., Bangalore.
12. Shri J. L. Thakur, Exhibitor.
13. Dr. S. Kamesam, (Theatre Construction).
14. Shri N. Keshava Iyengar, Mayor, Bangalore.
15. Shri N. V. Babu Reddy, D. I. G. of Police, Mysore State.
16. Shri Thimmaraj Urs, Hq. Asstt. to I.G.P.
17. Shri Rego, Development Secretary.
18. Shri K. Guru Dutt, Director of Public Instruction.
19. Shri K. Srinivasan, Chief Secretary to the Government of Mysore.
20. Shri K. S. Kumaran, Cinema Employees' Association. (Mysore), Bangalore.

**Bombay (2nd Session) 5th September to 8th September 1950****5th September 1950**

1. Seth Kapurchand (Importer & distributor of Dupont film).
2. Dr. D. G. Vyas, Vice-President, Bombay Board of Film Censors.
3. Shri M. B. Billimoria (Distributor).

**6th September 1950**

4. Shri V. S. Shroff, Secretary, Bombay Board of Film Censors.
- 4-A. Shri K. Athalya, Visual Education Officer, Government of Bombay.
5. Shri V. T. Dahejia I.C.S., Home Secretary, Bombay.
6. Mrs. C. K. Daphtary, Social Worker.

**7th September 1950**

7. Shri M. T. Vyas, Secretary, Bombay Headmasters' Association.
8. Shri S. R. Dadachanji, "Sardi", Film Critic.
9. Shrimati Yamunabai Hirlekar, Educationist (Women & Children).
10. Shrimati Lella Jog, Film Reviewer, A.I.R.
11. Shri D. S. Kulkarni, Editor, "Chitrapat" (Gujarati Film Weekly).

**8th September 1950**

12. Shri M. Bhavnani, Chief Producer, Documentaries, Films Division.
13. Shri S. L. Badami, Chief Producer Newsreels, Films Division.
14. Shri H. A. Kolhatkar, Assistant Controller, Distribution, Films Divn.
15. Shri P. K. Atre, Writer.

**Poona, 10th September 1950.**

1. Shri G. D. Madugulkar, Story Writer.
2. Shrimati Shanta Apte, Artiste.
3. Shri Fateh Lall, Exhibitor.
4. Shri K. Narayan Kale, Director.
5. Shri Deshpande } Writers.
6. Shri Kane }
7. Master Krishnarao Phulambrikar, Musician & Actor.
8. Shri A. Ranade, Secretary, Maharashtra Bolpat Sangh, (Writer & Producer).
9. Shri P. K. Phatak, Studio-owner & Producer.

10. Shri H. K. Joshi, Studio Owner & Producer.
11. Shri P. M. Phanse, Producer of Documentaries.
12. Shri Hanumanta Rao, Writer.
13. Shri V. G. Joshi, Exhibitor.
14. Shri N. Y. Deegalgaonkar, Distributor.

**Bombay, (2nd Session contd.) 11th September to 12th September 1950**

**11th September 1950**

15. Shri H. C. Naterwala, Evergreen Pictures, (Distributor, Exhibitor & Importer of Equipment).
16. Shri S. S. Vasan, Gemini Studios.

**12th September 1950**

17. Shri M. D. Japheth, Film Journalist & Critic
18. Shri Ajit Merchant, Film Editor, National Standard.
19. Shrimati Clare Mendonza, Film Critic, Times of India.
20. Shri Frank Moraes, Editor, National Standard.
21. Shri N. V. Rege, Bombay Film Laboratories.
22. Shri Babu Rao Patel, Editor, Filmindia.

**Patna 15th October, 1950.**

1. Professor R. K. Sinha, Patna College, Patna.
2. Shri Lahiri, Film Editor, Searchlight, Patna.
3. Shri Rambrikh Benipuri, Editor Patna.
4. Professor D. D. Chatterjee, Science College Patna.
5. Shri D. S. Bhattacharya, Proprietor, Asok Cinema Patna.
6. Shri S. Q. Rizvi, Senior Superintendent of Police, Patna.
7. Shri Dev Vrat Shastri, Editor, Navrashtra.
8. Shri Kumar Durganand Sinha.
9. Shri M. Z. Abdin. Patna College.

**Nagpur 21st & 22nd October, 1950.**

1. Shri K. B. L. Seth, I.C.S., Chief Secretary, Madhya Pradesh Govt.
2. Dr. V. S. Jha, Secretary, Education Department.
3. Shri V. S. Krishnan, Deputy Secretary, Publicity Department.
4. Shri B. N. Kunte, I. A. S., Additional Secretary, Police Department.
5. Shri Parande Representing Shri M. J. Naidu, Film Exhibitor, Nagpur.
6. Shri B. N. Subba Rao, President, Bhusaval Film Exchange.
7. Shri Maganlal S. Khota, Exhibitor, Nagpur & Jubbulpore.
8. Shri G. B. Vaidya, Central Cine Circuit, Bhusaval.

**22nd October 1950.**

9. Shrimati Dr. Shri Devi Principal, Women's College, Nagpur.
10. Shri A. D. Mani Secretary, All-India Newspaper Editors' Conference and Managing Editor, Hitavada, Nagpur.
11. Shrimati Anasuya Bai Kale, Ex-President, All India Women's Conference, Nagpur.
12. Mr. Justice K. T. Mangamurti, High Court of Judicature, Nagpur.
13. Shri M. B. Niyogi, Chairman, Public Service Commission, Madhya Pradesh, Nagpur.
14. Shri C. L. Pipalwa, Cine Goers Association.
15. Shri Y. B. Shastri, Correspondent & Film Journalist Tarun Bharat, Nagpur.
16. Shri R. G. Maheshwari, Editor, Nava Bharat, Nagpur
17. Shri G. Pathak, President, Municipal Committee, Nagpur.

## APPENDIX VI

**Extracts from the Cinematograph Film Rules 1948, framed under the Petroleum Act, 1934**

**MINISTRY OF WORKS, MINES AND POWER  
NOTIFICATION**

*New Delhi, the 23rd March 1948*

**No. P. 108.**—In exercise of the powers conferred by section 4 and sub-section (1) of section 29 of the Petroleum Act, 1934 (XXX of 1934), as applied to the storage and transport of cinematograph films having a nitro-cellulose base by the notification of the Government of India in the late Department of Labour, No. Ex.108, dated the 14th January 1946, the Central Government is pleased to make the following rules the same having been previously published as required by sub-section (2) of section 29 of the said Act, namely:—

## CHAPTER II

*Transport of film*

**6. Prevention of accidents.**—All due precautions shall be taken at all times to prevent accident by fire or explosion.

**7. Prohibition of fires and smoking.**—No fire light, or other means of ignition capable of igniting film and no smoking shall be allowed in any vehicle carrying film.

**8. Receptacles for film.**—Film shall be contained only in a prescribed container.

**9. Transport of film contained in prescribed containers.**—(i) The prescribed containers containing film shall be packed in a "transport box".

(ii) No transport box shall be taken into use unless its design is approved in writing by the Chief Inspector.

(iii) Where the approval of the Chief Inspector is sought to a type of a container three copies of a detailed drawing thereof drawn to scale shall be forwarded to him.

(iv) Nothing in sub-rules (i) to (iii) shall apply to the transport of un-exposed film packed in original shipping containers, complying with the Board of Trade Regulations.

**10. Transport of film in vehicles.**—Film may be transported in a vehicle, provided:—

(i) No other highly inflammable goods are carried in the vehicle;

(ii) No passengers are allowed to be carried in the vehicle;

(iii) The consignment is attended by a responsible person, and

(iv) The film during transit is deposited in a building fulfilling the requirements of conditions endorsed on licence from C, D or E, as the case may be according to the quantity of film carried.

**11. Transport of film in vehicles carrying passengers.**—(i) Notwithstanding anything contained in rule 10, film may be carried in any vehicle carrying passengers subject to the following conditions:—

(a) the quantity carried in any one vehicle shall not exceed 200 pounds;

(b) the film shall not be deposited during transit in any building other than one fulfilling the requirements of the conditions endorsed on licence form C.

(ii) Nothing contained in clause (b) of sub-rule (i) shall apply to film in quantity not exceeding 20 pounds.

**12. Prohibition to transport film in vehicles fitted with producer-gas generators.**—Film shall not be carried in motor vehicles, fitted with producer-gas generators.

**13. Transport by railway.**—(1) Film while in custody of the railway administration for despatch or delivery or while in transit shall not be stored except in a cool and shaded place away from other articles where it is not exposed to direct rays of the sun.

(ii) Where film is conveyed by rail it shall be subject to all the regulations which may from time to time be prescribed generally or specially in that behalf by the railway administration over whose line it is conveyed.

(iii) All fires, lights and other means of ignition capable of igniting film shall be kept away from film stored as provided in sub-rule (i).

**14. Transport by mixed or passenger train.**—Film may be carried in the rear brake-van of mixed or passenger trains subject to a limit of six transport boxes per van.

**15. Transport by water.**—(i) Film may be transported by water, provided it is stowed on or under deck in a cool and accessible place, away from living quarters and galley fires

(ii) Notwithstanding anything contained in sub-rule (i) Film may be transported coastwise provided it is packed and stowed in accordance with the regulations issued from time to time by the Board of Trade for regulating the carriage of dangerous goods and explosives in ships.

**16. Restriction on delivery and despatch of Film.**—(i) No person shall deliver any Film to any one in any province of India other than the holder of a storage licence or his authorised agent or a Port Authority or railway administration.

(ii) No person shall despatch any Film to any one in any province of India other than the holder of a storage licence.

(iii) This rule shall not apply to the delivery or despatch of Film in quantities which are permitted by these rules to be stored without licence.

**17. Exemption.**—Nothing in rules 10, 11 and 16 shall apply to Film in possession of His Majesty's Forces.

### CHAPTER III

#### *Storage of Film*

**18. Licence for Storage.**—No person shall store any film except under a licence granted under these rules:

Provided that no licence shall be required for the storage of film in any quantity not exceeding 20 lbs., if it is kept in prescribed containers and in a well ventilated room which is not used as a living room:

Provided further that no licence shall be required for the temporary storage of films—

(i) within Port limits under such conditions as the Conservator of the Port may specify; or

(ii) whilst the film is in custody of a Railway Administration in its capacity as carrier.

**19. Precautions against fire.**—(1) No person shall smoke in any premises where film is stored or handled. Conspicuous 'No Smoking' signs shall be posted or hung up at prominent places outside the rooms where film is stored or handled.

(ii) No person shall carry matches, fuses, or other appliances for producing ignition or explosion in any premises where Film is stored or handled.

(iii) No fire, furnace or other source of heat or light other than approved electric light, shall be allowed in any premises where film is stored or handled.

(iv) Efficient means of extinguishing fires shall always be maintained in proper working order outside the premises where Film is stored or handled.

20. **Exclusion of unauthorised persons.**—Adequate precautions shall be taken to prevent unauthorised persons from having access to any premises used for the storage or handling of Film.

21. **Supervision of operations within storage place and or examination room.**—All operations within a vault storage shed or an examination room shall be conducted under the supervision of an experienced responsible agent or supervisor, authorised in this behalf by the licensee.

22. **Spacing of workers.**—The number of persons working in any examination room shall not be more than the number of workers based on a ratio of 35 square feet of floor area per person.

23. **Tables and racks.**—Tables and racks used in connection with the handling or examination of Film shall be of metal or other non-combustible material. Tables shall not be provided with racks or shelves underneath them, which might be used for keeping Film.

24. **Restriction on storage of loose Film.**—Film shall always be kept in prescribed containers except when it is being examined, repaired, cleaned, waxed or rewound.

25. **Exits and Aisle space.**—Aisle space shall not be less than 30 inches clear, where walking in the room, or rooms, used for the storage or handling of film, is necessary. Any room or rooms in which two or more persons work together at the same time shall have two or more exits remote from each other. Such exits shall open outwards.

26. **Film Cement.**—Inflammable cement such as compounds of collodion, amyl acetate etc. shall not be kept in any vault, storage shed, or examination room in quantities greater than one quart at any one time.

27. **Night working.**—No work shall be permitted between sunset and sunrise in any vault, storage shed, or examination room, except where approved electric lighting as specified in rule 28 is exclusively used.

28. **Electrical Installation.**—(a) All lights in vault, storage shed or examination room shall be at the ceiling and of the fixed type. They shall be fitted with substantial, outer protecting vapour-proof globes and equipped with keyless sockets. All switches, fuses, plugs, sockets, electric meters and distribution boards shall be installed outside the vault, storage shed or examination room. All frames shall be effectively earthed.

(b) All electric wiring and equipment shall conform to the Regulations for the Electrical Equipment of Buildings framed by the Institution of Electrical Engineers. All electric wiring shall be in gas-tight screwed conduits which shall be electrically and mechanically continuous throughout, and effectively earthed outside the building.

(c) Portable electric lights on extension cords shall not be used in any vault, storage shed or examination room.

29. **Children.**—No person under the age of 15 years shall be employed in or allowed to enter any premises licensed under these rules.

**30. Posting up of rules and conditions.**—Copies of the preceding rules in this chapter and of the conditions of the licence shall be exhibited in a conspicuous place in every licensed premises.

**31. Exception.**—Nothing in rule 18 shall apply to Film in the possession of His Majesty's Forces.

## CHAPTER IV

### *Licences*

**32. Application for licence.**—(1) A person wishing to obtain or to renew a licence prescribed under these rules shall submit an application in writing to the authority empowered to grant such a licence.

(ii) Every application for the grant or renewal of a licence to store Film shall be in Form B.

**33. Grant of licence.**—(i) Licences for storage may be granted by the licensing authorities set forth in Schedule III in the Forms prescribed for the purposes, and on payment of the fees, specified therein. Where the licensing authority is the Chief Inspector a copy of the licence shall be forwarded to the District Authority for his record.

(ii) Every licence granted or renewed under these rules shall remain in force until the 31st day of December of the year for which the licence is granted or renewed.

(iii) Where the licensing authority is the Chief Inspector, an applicant for a new licence may apply to the District Authority for a certificate to the effect that there is no objection to the applicant receiving a licence for the site proposed and the District Authority shall, if he sees no objection, grant such certificate to the applicant who may forward it to the Chief Inspector with his application in Form B.

(iv) The Chief Inspector may refer an application not accompanied by a certificate granted under sub-rule (iii) to the District Authority for his observations.

(v) If the District Authority, either on a reference being made to him or otherwise, intimates to the Chief Inspector that any licence which has been applied for should not in his opinion be granted, such licence shall not be issued without the sanction of the Central Government.

(vi) In the case of a licence granted for storage one copy of the plan or plans of the storage premises signed in token of approval by the licensing authority shall be attached to the licence and one copy shall be filed for record in the office of the licensing authority.

**34. Particulars of licence.**—Every licence granted under these rules shall be held subject to the conditions endorsed on it and shall contain all the particulars which are contained in the form prescribed for it by these rules

**35. Power of licensing authority to alter conditions.**—(1) Notwithstanding anything contained in rule 34, the licensing authority, at the time of issuing a licence may omit, alter or add to any of the conditions specified in the prescribed form of licence.

(ii) The power conferred by sub-rule (1) shall not be exercised by the District Authority without the prior concurrence of the Chief Inspector.

**36. Amendment of licence.**—(1) Any licence granted under these rules may be amended by the authority granting such a licence: provided that the amendments shall not be inconsistent with any rule in this chapter.

(2) A licensee who desires to have his licence amended shall submit it to the licensing authority with an application stating the nature of the amendment and the reasons therefor.

(3) The fee for the amendment of a licence shall be one rupee plus the amount (if any) by which the fee that would have been payable if the licence had originally been issued in the amended form exceeds the fee originally paid for the licence.

**37. Renewal of licence.**—(1) A licence may be renewed by the authority empowered to grant such a licence; provided that a licence which has been granted by the Chief Inspector may be renewed without alteration by an Inspector of Explosives duly authorised by the Chief Inspector in this behalf.

(2) Every application for the renewal of a licence shall be made not less than 30 days before the date on which the licence expires, and, if the application is so made, the premises shall be held to be duly licensed until such date as the licensing authority renews the licence or until an intimation that the renewal of the licence is refused has been communicated to the applicant.

(3) The same fee shall be charged for the renewal of a licence as for the grant thereof:

Provided that if the application for renewal is not received within the time specified in sub-rule (2), the licence shall be renewed only on payment of double the fee ordinarily payable for the licence.

**38. Refusal of licence.**—(1) A licensing authority refusing to grant, amend or renew a licence, shall record his reasons for such refusal in writing.

(2) A copy of the order containing the reasons for such refusal shall be given to the applicant on payment of a fee of one rupee.

**39. Cancellation of licence.**—(1) Every licence granted under these rules shall be liable to be cancelled by order of the licensing authority for any contravention of the Act, or of any rule thereunder, or of any condition contained in such licence.

(2) A licensing authority cancelling a licence shall record his reasons for so doing in writing.

(3) A copy of the order containing the reasons for the cancellation of a licence shall be given to the holder of the licence on payment of a fee of one rupee.

**40. Appeals.**—(1) An appeal shall lie against any order refusing to grant, amend or renew a licence or cancelling a licence—

(a) to the Central Government where the order is passed by the Chief Inspector, and

(b) to the immediate official superior to the District Authority if the order is passed by the District Authority.

(2) Every appeal shall be in writing and shall be accompanied by a copy of the order appealed against and shall be presented within 60 days of the order passed if preferred to the Central Government, and within 30 days in the other case.

**41. Supply of rules.**—With every licence granted for the storage of Film, a copy of rules 18 to 30 in Chapter III shall be given free of charge to the licensee.

**42. Transfer of licence.**—(1) The holder of a licence for the storage of film may, at any time before the expiry of the licence, apply for permission to transfer his licence to another person.

(2) Such application shall be made to the licensing authority who shall, if he approves of the transfer, enter upon the licence, under his signature, an endorsement to the effect that the licence has been transferred to the person named.

(3) A fee of one rupee shall be charged on each such application.

(4) The person to whom the licence is so transferred shall enjoy the same powers, and be subject to the same obligations under the licence as the original holder.

**43. Procedure on death or disability of licensee.**—(1) If a licensee dies or becomes insolvent or otherwise disabled, the person carrying on the business of such licensee shall not be liable to any penalty or confiscation under the Act of these rules for exercising the powers granted to the licensee by the licence during such time as may reasonably be required to allow him to make an application for a new licence in his own name for the unexpired portion of the original licence.

(2) A fee of one rupee shall be charged for a new licence for the unexpired portion of an original licence granted to any person applying for it under this rule.

**44. Loss of licence.**—Where a licence granted under these rules is lost or accidentally destroyed, a duplicate may be granted on payment of a fee of rupees three.

**45. Payment of fees.**—(1) Every application under this chapter shall be accompanied—

(i) If in respect of a licence granted or to be granted by the District Authority, by the appropriate fee in cash or by cheque, and

(ii) If in respect of any other licence, by a treasury receipt showing that the appropriate fee has been paid into the local treasury under the head of account "XXXVI-Miscellaneous Departments (Central) Miscellaneous Explosives".

(2) If an application for the grant, renewal or amendment of a licence is rejected, the fee paid shall be refunded by the District Authority, or, if it has been paid into a treasury, by that treasury on the production of a signed order from the licensing authority directing such refund.

**46. Power to exempt from payment of fees.**—The Central Government may, by general or special order, grant exemption from, or reduction of, any fee payable under these rules.

**47. Production of licence on demand.**—(1) Every person holding, or, acting under a licence granted under these rules shall produce it, or an authenticated copy of it, at the place to which the licence applies, when called upon to do so by any Inspector.

(2) Copies of any licence may, for the purposes of this rule, be authenticated free of charge by the authority which granted the licence.

**48. Procedure on reports of infringements.**—The District Authority shall inform the Chief Inspector of the action taken by him on any report of infringement of the Act or of these rules or of any condition, contained in a licence which the Chief Inspector may make to him

**49. Executive control over authorities.**—Every authority other than the Central Government acting under this chapter shall perform his duties subject to the control of the Central Government:

Provided that nothing in this rule shall be deemed to affect the powers of executive control of the Chief Inspector over the officers subordinate to him.

## APPENDIX VII.

### Appendix X to Indian Railway Conference Association Red Tariff No. 16.

#### *A Specification of Wood-lined Galvanized Iron Boxes for the conveyance of Cinematograph Films, Inflammable (Nitrocellulose base).*

1. The boxes must be rectangular, plywood lined, metal cases measuring not more than 30 inches by 16½ inches by 16 inches inside.

2. They must be made of galvanized iron of not less thickness than .022 of an inch (No. 25 B.G.) for the small 1 and 2 film cases, and not less than .028 of an inch (No. 23 B.G.) for the larger sizes. All the corners of the sides and bottom to be strengthened by folded seams. The top of the body to have wired edges turned inwards.

The hinged lid must be turned down all round for a depth of 1½ inches. It must fit over the body of the case and have wired edges turned outwards. It must be attached to the body by two strong hinges firmly riveted to both body and lid and fastened by stout wire hasps fitting over iron staples riveted to the front of the case. Each hasp and staple must be locked either by a padlock or by a spring safety hook permanently attached to the staple by a short length of stout chain.

Cases for 1 or 2 Films need only have one hasp-and-staple fastening; other sizes must have two. The case may be fitted with a hinged wire handle.

3. A thin metal label frame, open at the top, must be riveted to the case in such a position that the top edge of the label frame is covered by the lid when closed.

4. All the boxes must be completely lined with 3-plywood, celotex or other approved material fastened by rivets to the lid and the body of the case.

5. The following words must be painted in a distinctive colour on the lid, viz. "Cinema Films" in 1 in. block letters and "keep in a cool place" in letters of ½ in. depth. No other lettering to appear on the lid. The name and address of the owners may be painted on the sides or ends.

**NOTE.**—(i) Cinematograph Film Boxes fitted with the clip fastening instead of the hasp and staple may be accepted.

(ii) Cinematograph Film Boxes made of tinned plated (lead coated iron or steel) or aluminium painted or japanned iron (in lieu of galvanized iron) may be accepted provided the iron is of not less thickness than that named in the above specification and the boxes are kept in good condition, the lettering being renewed whenever necessary; the other conditions named in the Specification must be adhered to.

(iii) Cinematograph Film Boxes imported from the United States complying with—

(a) The Bureau of Explosives Permit No. 39;

(b) Interstate Commerce Commission Specification No. 32-A;

- (c) Interstate Commerce Commission Specification No. 32-B (on condition that the lining is permanently fixed): and marked respectively as follows, may be accepted in this country provided they are in good condition and securely fastened:—

(i)	(ii)	(iii)
APPROVED PACKAGE I.C.C.	I.C.C.32-A	I.C.C.32-B.
Paragraph 36(c) B.E. Permit No. 39.		

(iv) Standard boxes for the conveyance of Cinematograph films may be accepted when fitted with.

- (a) Messrs. Fremant & Sons Patent Lock consisting of a screw bolt which passes through the lid and front of the box, and
- (b) The "philba" Box Fastener which consists of a locking bar affixed to the top of the lid of the box engaging with grooves on studs which are fitted at each front corner of the box, projecting through holes in the lid

*B. Alternative Specification of Wood-lined Galvanized Iron Boxes for the conveyance of Cinematograph Films, Inflammable (Nitro-cellulose base).*

1. The boxes must be cylindrical in shape, measuring not more than 13½ inches high by 11 3/4 ins. external diameter wood lined throughout.

2. They must be made of galvanized iron of not less thickness than .025 of an inch (No. 24 B.G.) for the smaller one and two film cases, and not less than .031 of an inch (No. 22 B.G.) for the larger sizes. The bottoms must be strengthened by folding seams. The top of the body must have a wired edge turned outwards.

The lid must be turned up all round to a depth of 1 inch and must have a wired edge turned outwards. When placed in position it must fit closely all round the body of the case. It must be kept in position in the body by a strong iron tongue, firmly riveted to the lid, passing through a slot just below the wired edge of the body, and must be fastened on the opposite side by a stout metal hasp hinged to the body and fitting over an iron staple on the lid. The hasp and staple must be secured by a padlock and a spring safety hook permanently attached to the lid by a short length of stout chain. A hinged wire handle for lifting must be attached to the centre of the lid.

3. A thin metal label frame open at one end, must be riveted to the lid in such position that the open end of the label frame is covered by the hasp when closed.

4. All the boxes must be completely lined with wood of at least ¼ inch thickness fastened by rivets to the lid and body of the case.

5. The following words must be painted in a distinctive colour on the lid, viz., "Cinema Films" in 1 inch block letters, and "Keep in cool place" in letters of ½ inch depth. No other lettering to appear on the lid. The name and address of the owners may be painted on the body of the case.

## APPENDIX VIII CENSORSHIP

### BOMBAY BOARD OF FILM CENSORS

#### Suggestions Indicating Probable Objections to Films

A. The following kinds of films are liable to objection: those which

- (1) Extenuate crime: or which familiarise young people with crime so as to make them conclude that theft, robbery and crimes of violence are normal incidents of ordinary life and not criminal

to be reprobated; or which exhibit the actual methods by which thieves carry out their purposes, and make the methods of crime the chief theme; or in which crime is the dominant feature of a serial and not merely an episode in the story.

- (2) Undermine the teachings of *morality*: by showing vice in attractive form even though retribution follows; or casting a halo of glory or success round the heads of the vicious; or suggesting that a person is morally justified in succumbing to temptation in order to escape from bad circumstances or uncongenial work; or bringing into contempt the institution of marriage or suggesting abnormal sexual relations; or lowering the sacredness of the family ties.
  - (3) Exhibit indecorous dress or absolute nudity of the living (except infants and small children); or nude statues of figures in suggestive positions.
  - (4) Bring into contempt public characters acting as such; e.g. soldiers wearing H.M.'s uniform, ministers of religion, Ministers of the Crown, ambassadors and official representatives of foreign nations, judges, the police, civil servants of Government, etc.
  - (5) Are calculated to wound the susceptibilities of foreign nations or of members of any religion.
  - (6) Are calculated or possibly intended to foment social unrest and discontent; i.e., not scenes merely depicting realistically the hard conditions under which people live, but depicting the violence that results in an actual conflict between Capital and Labour.
  - (7) Are calculated to promote disaffection or resistance to Government, or to promote a breach of law and order.
- B.** The following is a list of film subjects that are likely to be objectionable:
- (1) Indecorous, ambiguous and irreverent titles and sub-titles.
  - (2) The irreverent treatment of sacred subjects.
  - (3) Materialisation of the conventional figure of any founder of religion.
  - (4) Excessively passionate love scenes.
  - (5) Indelicate sexual situations.
  - (6) Scenes suggestive of immorality.
  - (7) Men and women in bed together.
  - (8) Situations accentuating delicate marital relations.
  - (9) "First Night" scenes.
  - (10) Confinements.
  - (11) Subjects dealing with the premeditated seduction of girls.
  - (12) Scenes depicting the effect of venereal diseases, inherited or acquired.
  - (13) Subjects dealing with the "White Slave" traffic.
  - (14) Scenes laid in brothels.
  - (15) Prostitution and procurement.
  - (16) Illicit sexual relationships.
  - (17) Incidents suggestive of incestuous relations.
  - (18) Themes and references relative to "race suicide".
  - (19) Incidents indicating the actual perpetration of criminal assaults on women.
  - (20) Nude figures.

- (21) Unnecessary exhibition of feminine under-clothing.
- (22) Bathing scenes passing the limits of propriety.
- (23) Indecorous dancing.
- (24) Offensive vulgarity, and impropriety in conduct or dress.
- (25) Vulgar accessories in the staging.
- (26) Cruelty to young infants and excessive cruelty and torture to adults, especially women.
- (27) Cruelty to animals.
- (28) Cruel murders and strangulation scenes.
- (29) Executions.
- (30) The *modus operandi* of criminals.
- (31) Drunken scenes carried to excess.
- (32) The drug habit, e.g. opium, morphia, cocaine, etc.
- (33) References to controversial politics.
- (34) Relations of Capital and Labour.
- (35) Scenes tending to disparage public characters and institutions.
- (36) Scenes holding up the King's Uniform to contempt or ridicule.
- (37) Subjects dealing with India, in which British or Indian officers are seen in an odious light; or otherwise attempting to suggest the disloyalty of Native States or bringing into disrepute British prestige in the Empire.
- (38) The exhibition of profuse bleeding.
- (39) Realistic horrors of warfare.
- (40) Scenes and incidents calculated in time of war to afford information to the enemy.
- (41) The exploitation of tragic incidents of the war.
- (42) Incidents having a tendency to disparage other nations.
- (43) Brutal fighting.
- (44) References to illegal operations and birth control.
- (45) Blackmail associated with immorality.
- (46) Companionate marriage and free love.
- (47) Unrelieved sordid themes.
- (48) Unpleasant details of medical operations.
- (49) Intimate biological studies unsuitable for general exhibition.
- (50) Gross travesties of the administration of justice.

#### **Fuller suggestions in regard to the Production of Films.**

**Introductory.**—As the Motion Picture is a very popular and attractive form of entertainment, the producers have the privilege of engaging the mind and thought of the public through the eye and the ear. Although entertainment is the chief aim of a film, only a healthy type of entertainment, which deprecates what is harmful and promotes what is helpful, can be expected to recreate and re-build a people. The producers, therefore, are expected to cater such entertainment as will lead the public to better thought and ultimately to a better life.

The producer is requested to look upon the patronage of the public as a trust; a trust implies responsibilities. The Bombay Board of Film Censors shares with the producers their responsibilities, and while presenting suggestions calculated to help them to produce proper types of films, invites their cooperation.

For convenience and ready reference the suggestions are classified under the following heads:—

- (1) Religions, Faiths. (2) Peoples, Ideals and Morals. (3) History and Mythology. (4) Law. (5) Crime. (6) Sex. (7) Miscellaneous.

*I. Religions, Faiths.*—(1) Profanity to God, or to religions or faiths, or to their founders or accredited ministers shall not be permitted.

(2) All religions and religious ceremonies shall be treated with respect.

*II. Peoples, Ideals and Morals.*—(1) Ridiculing or indicting a whole nation, its race or people, its citizenry, its creeds, history and culture, its national emblems such as flags or national songs, its nation-builders, living or dead, or its accredited institutions shall not be permitted.

(2) Costumes and behaviour of characters shall not be presented in travesties so as to cause ridicule, contempt or hatred for the whole class or community which the characters represent.

(3) Noble ideals such as truth, justice, chastity, charity, etc. shall not be ridiculed.

(4) Salacious incidents, obscene, ambiguous and irrelevant titles, obscenity in talk or songs or gestures, distasteful or prejudicial to good taste shall not be permitted.

(5) Treatment of low and disgusting aspects of life, necessary to show evil, shall be guided by good taste and shall not offend the finer susceptibilities of the public.

(6) No picture which will lower the moral standards of those who see it shall be presented.

*III. History and Mythology.*—(1) Presentation of history, mythology, legends and classical works shall, as far as possible, be based on recognised documentary evidence. If dramatic licence is taken in their treatment, nothing which will lower the respect of the public for the honoured historical characters concerned shall be permitted.

(2) Characters of Indian or other mythologies of Gods and Goddesses, of historical heroes or of sacred personalities shall not be presented in a revolting manner.

(3) Anachronisms in historical settings, costumes, music, etc. shall as far as possible be avoided.

(4) Obscene or undesirable historical facts, or similar mythological episodes shall not be presented.

*IV. Law.*—(1) Law, natural or human, shall not be ridiculed, nor shall sympathy be created for its violation.

(2) Travesty of the administration of law or justice shall not be permitted.

(3) No act, word or gesture which ridicules law or creates sympathy for crime against law shall be permitted.

(4) No scene shall ridicule or produce total effect of bringing into contempt or hatred law-enforcing officers in the discharge of their duties.

(5) No member of the public services shall be shown to behave in a manner derogatory to the honour of the service to which he belongs.

(6) Scenes showing illegal production of drugs or traffic in forbidden drugs shall not be shown.

(7) Any scene showing or suggesting the use of liquor or displaying of liquor, except to show its evil consequences, is forbidden.

(8) Wholesale beating, shooting or killing even as punishment for crime, shall not be shown.

(9) Controversial politics leading to class-hatred, violence or disorder shall not be permitted.

V. *Crime*.—(1) No crime shall be presented in a way which will create sympathy for it or inspire its imitation. Sympathy of the public shall never be thrown on the side of crime, wrong-doing or evil.

(2) Theft, pick-pocketing, robbery, dacoity, safe-cracking, mining of building or bridges, dynamiting of public vehicles, arson etc. shall not be shown unless they are adequately punished. Even when punishment follows, their gruesome aspects shall not be shown. Under no circumstance, an exposition of the technique or method of crime shall be shown.

(3) The presentation of third degree methods, executions by hanging, decapitating, or electrocution, even as legal punishments, shall not be permitted.

(4) Gruesome murders with ghastly wounds, causing excessive flow of blood or murder by torture such as strangulation, shall not be shown.

(5) Any form of brutality such as excessive beating, whipping, branding, or any other form of physical torture shall not be shown in detail, only symbolic gestures necessary for the continuity of a story shall be permitted.

(6) Planned murder even by way of revenge for harm done, if predominant in plot, shall not be permitted.

(7) The use of fire-arms, daggers, knives, etc., shall be restricted to essentials.

(8) Physical assault on women shall not be shown. If at all it is absolutely necessary for a story, it should be shown only in a symbolic manner.

(9) Cruelty to children and presentation of children in undesirable environments such as gambling dens, house of ill-fame, etc., shall not be shown.

(10) Cruelty to beasts of burden or other animals shall not be shown.

(11) Kidnapping a child, and abducting a woman are highly undesirable themes; if, however, these are necessary for plot, the offenders shall be severely punished. Methods and details of committing these crimes shall not be shown.

(12) Blackmail associated with immorality shall not be shown.

(13) Addiction to opium, morphia, cocaine or any other drug shall not be shown as desirable, or even tolerable.

VI. *Sex*.—(1) Sanctity of the institution of marriage and respect of the home shall be maintained.

(2) Illegal forms of sex-relationship such as free-love, companionate-marriage, or virgin motherhood shall not be upheld.

(3) Adultery or illicit sex-relationship, if necessary for plot, shall not be justified, nor presented attractively.

(4) Incest, rape or sex perversion shall not be permitted.

(5) Prostitution and procuration as themes are undesirable. Trade in women, women selling virtue, slavery of men and women, or seduction of girls shall not be presented, unless they are punished severely. Scenes in houses of disrepute in their ugly details shall not be preserved.

(6) Any licentious or suggestive reference to nudity, lecherous reference to persons in life, in statues or in pictures shall not be permitted.

(7) Scenes of bathing in public baths or on the sea-beach or in river or a lake or at home, if necessary for plot, should be presented within the bounds of propriety. In no way, shall they be shown so as to stir the lower passions.

(8) First-night scene, or bed-room scenes with men and women together in bed, shall not be shown.

(9) Sex hygiene, contraception, scenes of child-birth, venereal diseases inherited or acquired except in films restricted to be shown to doctors, nurses or medical students, shall not be shown.

(10) Scenes of undressing to the extent of impropriety shall not be shown.

(11) Impropriety of conduct or gestures or dress of male or female characters, exhibition of their underclothing or vulgar accessories of stage-dressing shall not be shown.

(12) Kissing or embracing by adults exhibiting passion repugnant to good taste, shall not be shown. Though common in western countries, kissing and embracing by adults in public is alien to our country.

(13) Very passionate love scenes, stimulating the lower passion or emotions, suggestive postures or gestures, shall not be presented.

VII. *Miscellaneous—Dancing.*—(a) Dancing is acknowledged as an art. It should, therefore, be presented beautifully, in keeping with the finer traditions of our country.

(b) Indecorous or erotic dancing with vulgar movements of the body shall not be permitted.

(c) Indecent or undue exposure of any part of the body in a dance ordinarily expected to be covered, is strictly forbidden.

*Location.*—As background, brothels, houses of disrepute or houses of accommodation, booths or dens of thieves or robbers or opium eaters or gamblers, etc., shall not be shown as desirable or attractive.

*Comic Scenes.*—Though light comedy of a humorous and wholesome nature is commendable, its ugly and vulgar presentation is undesirable.

*Stunts.*—Incredible and crude presentation of feats in stunts shall not be shown.

*Miracles.*—The use of miracles permissible in religious and mythological pictures shall, like the exercise of supernatural powers, be severely restricted.

#### BENGAL BOARD OF FILM CENSORS

The following is a list of film subjects that are likely to be objectionable:

##### Political.

- (1) Indecorous, ambiguous and irreverent titles and sub-titles.
- (2) The irreverent treatment of sacred subjects.
- (3) Materialization of the conventional figure of any founder of religion.
- (4) Irreverent introduction of quotations from the Bible or Church Services to produce comic effects, and equally the comic introduction of Biblical characters, Angels, Gates of Heaven, etc., etc., which is extremely offensive to a large majority of the audience in this country.

##### Political.

- (5) Reference to controversial politics, electoral speeches and propaganda.
- (6) Relations of Capital and Labour.
- (7) Scenes tending to disparage public characters and institutions.
- (8) Scenes holding up the King's Uniform to contempt or ridicule.

(9) Subjects dealing with India, in which the British or Indian Officers are seen in an odious light and otherwise attempting to suggest the disloyalty of Native States or bringing into disrepute British prestige in the Empire.

(10) Realistic horrors of warfare.

(11) Scenes and incidents calculated in time of war to afford information to the enemy.

(12) The exploitation of tragic incidents of the war.

(13) Incidents having a tendency to disparage or wound the susceptibilities of other nations, and especially of our fellow subjects of the British Empire.

(14) Stories and scenes which are calculated and possibly intended to foment social unrest and discontent.

#### Social.

(15) Swearing or language in the nature of swearing in titles and sub-titles.

(16) Excessively passionate love scenes.

(17) Indelicate sexual situations.

(18) Scenes suggestive of immorality.

(19) Men and women in bed together.

(20) Situations accentuating delicate marital relations.

(21) "First night" scenes.

(22) Confinements.

(23) Subjects dealing with the premeditated seduction of girls.

(24) Scenes depicting the effect of venereal diseases, inherited or acquired.

(25) Themes and references relative to "race suicide."

(26) Incidents indicating the actual perpetration of criminal assaults on women.

(27) Nude figures, both in actuality and shadowgraph.

(28) Unnecessary exhibition of feminine underclothing.

(29) Bathing scenes passing the limits of propriety.

(30) Indecorous dancing.

(31) Offensive vulgarity, and impropriety in conduct and dress.

(32) Vulgar accessories in the staging.

(33) Drunken scenes carried to excess (even when treated in a comic vein), combined with sex-appeal.

(34) Exhibition of profuse bleeding.

(35) Stories showing any antagonistic or strained relations between white men and the coloured population of the British Empire, especially with regard to the question of sexual intercourse moral or immoral, between individuals of different races.

#### Question of Sex.

(36) Cases in which the imminent intention to rape is so clearly shown as to be unmistakable.

(37) Scenes dealing with "White Slave" traffic.

(38) Scenes laid in brothels.

(39) Scenes of street soliciting, prostitution and procuration.

(40) Illicit sexual relationships.

(41) Themes which are in violation of good taste, such as father making love to his unknown daughter or brother to his sister, etc.

(42) Incidents suggestive of incestuous relations.

#### Crime.

(43) Gruesome murders and strangulation scenes.

(44) Executions treated seriously or in a comic spirit.

(45) The *modus operandi* of criminals.

(46) The drug habit, e.g., opium, morphia, cocaine, etc.

(47) Stories of which the sole or main interest is that of crime and of the criminal life without any counterbalancing element of love or adventure.

(48) Themes calculated to give an air of romance and heroism to criminal characters, the story being told in such a way as to enlist the sympathies of audience with the criminals, whilst the constituted authorities of the law are held up to contempt as being either unjust or harsh, incompetent or ridiculous.

(49) Organised knuckle fights

### **Cruelty.**

(50) Cruelty to young infants and excessive cruelty and torture to adults, especially women.

(51) Cruelty to animals.

## **MOTION PICTURES CENSORSHIP CODE, MADRAS.**

### **General Principles.**

1. No picture shall be passed which will lower the moral standards of those who see it. Hence the sympathy of the audience shall never be thrown on the side of crime, wrongdoing, evil or sin.

2. Approved standards of life, subject only to the requirements of entertainment, should be permitted to be presented.

3. Law, natural or human, shall not be allowed to be ridiculed nor shall sympathy be created for its violation.

4. The feelings of people belonging to any community shall not be offended.

### **PARTICULAR APPLICATIONS.**

#### **I. Crimes against the law.**

These shall never be allowed to be presented in such a way as to throw sympathy with the crime as against law and justice or to inspire others with a desire for imitation.

(A) **Murder.**—(i) The technique of murder should not be presented in a way that will inspire imitation.

(ii) Brutal killings are not to be presented in detail.

(iii) Revenge in modern times shall not be justified.

(B) **Methods of crime should not be explicitly presented.**—(i) Pick-pocketing and other forms of theft, robbery, burglaries, should not be shown in method.

(ii) Arson must be subject to the same safeguards.

(iii) The use of fire-arms should be restricted to essentials.

(iv) Methods of smuggling should not be shown.

(v) Illicit distilling or making of any kind of spirit or liquor should not even be suggested.

(C) **Elimination of liquor drinking scenes.**—(i) No objectionable scene shewing the drinking of any type of intoxicating liquor will be permitted in any film.

(ii) That in all films, including those certified at any time previously, such scenes should be entirely deleted.

(iii) All importers of foreign films in this Province should impress upon their respective producers the necessity of eliminating scenes of this type from all films intended to be censored by this Board.

(iv) Drinking scenes in a film can, however, be allowed provided they are of an educative character and far from being objectionable such as—

- (a) In films which are avowedly meant to propagate the idea of abstinence, drinking scenes being meant to condemn drink, should not be cut out.
- (b) If the scenes are meant to ridicule drink, to hold it in abhorrence, to show it as poisonous, to paint the drinking habit as ungentelemanly, unhealthy or anti-social or to condemn it in various other ways, then such scenes though they show drinking, should be allowed.

On the other-hand if the scenes are meant to make fun of the idea of prohibition, to ridicule Government which decided on the programme of prohibition, to induce people to become indifferent to such a programme or to encourage them to break prohibition laws or to glorify drink, to show it as a fashion or wrong, to make it popular, to paint it as healthy, honourable or respectable or to make it appear as religious, then such scenes are objectionable and should, therefore, be removed from all films exhibited in this Province.

Films passed by other Boards of Film Censors in India and brought into this Province for public exhibition hereafter should be examined and dealt with in the manner indicated in (i) above if they contain scenes showing the drinking of intoxicating liquor.

## II. Sex.

The sanctity of the institution of marriage and the home shall be upheld. Pictures shall not infer that low forms of sex relationship are the accepted or common thing.

- (a) Adultery and illicit sex, sometimes necessary plot material, must not be explicitly treated or justified or presented attractively. Equivocal and objectionable bed-room and bath-room scenes should not be shown.

(b) *Scenes of passion.*—(i) These should not be introduced except where they are definitely essential to the plot and in keeping with Indian ideals or morality and conventions of decent society.

(ii) In general, passion shall not be treated in such manner as to stimulate the lower and baser emotions.

(c) *Seduction or rape.*—(i) These should never be more than suggested and then only when essential to the plot. They must never be shown by explicit method.

(ii) They shall never be made the subject for comedy.

(d) (i) The showing of any act or gestures indicating sex perversion, or anything suggesting it, is strictly prohibited.

(ii) Acts of whipping and being whipped and other acts of cruelty shall not be permitted unless absolutely essential for the development of the plot and even then shall not be more than suggested.

(e) Slavery of women and girls for immoral purposes shall not be treated as a subject or theme for any picture or any incidents therein.

(f) Sex hygiene, venereal disease and contraception shall not form subjects for non-educative films.

(g) Scenes of actual child-birth in fact or in silhouette shall never be presented.

(h) Children's sex organs should never be exposed.

### **III. Vulgarity.**

The treatment of low, disgusting, unpleasant, though not necessarily evil subjects should be guided always by the dictates of good taste and a proper regard for the sensibilities of the audience.

### **IV. Obscenity.**

Obscenity in word, gesture, reference song, joke or by suggestion, even when likely to be understood only by part of the audience, is strictly forbidden.

### **V. Profanity.**

Pointed profanity or every other profane or vulgar expression, however used, is forbidden.

### **VI. Costume.**

(a) Complete nudity of person should never be shown. This includes nudity in fact or in silhouette or any licentious notice thereof by other characters in the picture.

(b) Scenes showing ... to the extent of impropriety should be avoided and never used.

(c) Indecent or undue exposure of any part of the body which is ordinarily covered is strictly forbidden.

(d) Dancing costumes intended to permit undue exposure or forms or contours of the body and indecent movements in the dance are not permitted.

(e) The costumes and dresses the various characters in the pictures should not be made such as to bring the original thereof, if any, or their caste, creed, community or class into ridicule, hatred, contempt or irreverence.

(f) A character like Parvathi, Mahalaxmi, Saraswathy, Sita, Droupadi, Mandodari, Thrimurthis or any other God or Goddess or sage or holy person should not be clad in a light or frivolous manner so as to decrease the respect and reverence due to their originals.

### **VII. Dances.**

(a) Indecent or erotic dancing are not to be permitted.

### **VIII. Religion.**

(a) No film or episode may throw ridicule on any religious faith.

(b) Ministers of religions in their characters as such, should not be used as comic characters or as villains or as subjects of ridicule.

(c) Ceremonies of any definite religion should be carefully and respectfully handled.

(d) No theme, incident or acting shall be permitted if it tends to bring any religion or mythology into ridicule, hatred or contempt or if it is likely to affect the reverence and respect of the public for them.

(e) High ideals like truth, justice, chastity, charity and so forth shall not be allowed to be ridiculed by parody or otherwise.

(f) Mythological characters especially Hindu Gods and Goddesses should be represented, when they are dealt with, so as to inspire reverence and should

not be depicted so as to bring ridicule on them.

#### **IX. Location.**

Brothels, houses of accommodation, prostitutes' houses, taverns, drinking dens, opium dens, etc., shall never be shown unless absolutely necessary for the plot or story and even then in such a manner as not to make them desirable or attractive.

#### **X. National Feelings.**

The use of the flag of any nation, party or faith or religion shall be consistently respectful.

#### **XI. Titles.**

Salacious, indecent or obscene titles shall not be used.

#### **XII. Repellent Subjects.**

The following subjects must be treated within limits of good taste:

- (1) Actual hanging or other capital punishments for crime.
- (2) Third degree methods.
- (3) Brutality and possible gruesomeness.
- (4) Branding of people or animals.
- (5) Apparent cruelty to children or animals.
- (6) The sale of women or women selling her virtue.
- (7) Surgical operations.

**General Principles on which the Censorship of Films should be carried out.**  
*Instructions issued by Punjab Government vide their letter No. 4234 (H-Genl.), dated 8th February, 1924.*

1. No generally and rigidly applicable rules of censorship can be laid down.  
 2. It is essential to be consistent but impossible to aim at strictly logical decisions.

3. Each film must be judged on its own merits.

4. Nothing should be approved which, in the Inspector's honest opinion, is calculated to demoralize an audience or any section of it.

5. The following kinds of films are liable to objection: those which—

- (a) extenuate crime; or which familiarize young people with crime so as to make them conclude that theft, robbery and crimes of violence are normal incidents of ordinary life and not greatly to be reprobated; or which exhibit the actual methods by which thieves carry out their purposes and make the methods of crime the chief theme; or in which crime is the dominant feature of a serial and not merely an episode in the story;
- (b) undermine the teachings of morality, by showing vice in an attractive form even though retribution follow; or casting a halo of glory or success round the heads of the vicious; or suggesting that a person is morally justified in succumbing to temptation in order to escape from bad circumstances or uncongenial work; or bringing into contempt the institution of marriage; or suggesting abnormal sexual relations; or lowering the sacredness of the family ties;
- (c) exhibit indecorous dress or absolute nudity of the living (except infants and small children); or nude statues of figures in suggestive positions.

- (d) bring into contempt public characters acting as such, e.g., soldiers wearing His Majesty's Uniforms, ministers of religion, ministers of the Crown, ambassadors and official representatives of foreign nations, judges, the police, civil servants of Government, etc.
- (e) are calculated to wound the susceptibilities of foreign nations or of members of any religion;
- (f) are calculated or possibly intended to foment social unrest and discontent, i.e., not scenes merely depicting realistically the hard conditions under which people live, but depicting the violence that results in an actual conflict between Capital and Labour;
- (g) are calculated to promote disaffection or resistance to Government or to promote a breach of law and order.

6. Inspectors should consider the impression likely to be made on an average audience in India, which includes a not inconsiderable proportion of illiterate people or those of immature judgment.

7. Inspectors should remember that a film may be in itself innocent yet dangerous because of the bad reputation of the book it reproduces; and that a book may be harmless but a film of it dangerous.

8. Inspectors should distinguish between errors of conduct caused by love, even guilty love, and those that result from the pursuit of lust.

9. Objection to films may be removed by the Board either (1) by modification or removal of titles and sub-titles or of the film narrative or description; or (2) by cutting out portions of films, or (3) by both.

10. Two Inspectors or the Secretary and one Inspector should be present at the inspection of a film.

The following is a list of film subjects that are likely to be objectionable:

- (1) Indecorous, ambiguous and irrelevant titles and sub-titles.
- (2) The irreverent treatment of sacred subjects.
- (3) Materialization of the conventional figure of any founder of religion.
- (4) Excessively passionate love scenes.
- (5) Indelicate sexual situations.
- (6) Scenes suggestive of immorality.
- (7) Men and women in bed together.
- (8) Situations accentuating delicate martial relations
- (9) "First night" scenes.
- (10) Confinements.
- (11) Subjects dealing with the premeditated seduction of girls.
- (12) Subjects dealing with "White Slave" traffic.
- (13) Scenes laid in brothels.
- (14) Prostitution and procuration.  
acquired.
- (15) Scenes depicting the effect of venereal diseases, inherited or
- (16) Illicit sexual relationships.
- (17) Incidents suggestive of incestuous relations.
- (18) Themes and references relative to "race suicide"
- (19) Incidents indicating the actual perpetration of criminal assaults on women.
- (20) Nude figures.
- (21) Unnecessary exhibition of feminine under clothing.

- (22) Bathing scenes passing the limits of propriety.
- (23) Indecorous dancing.
- (24) Offensive vulgarity, and impropriety in conduct and dress.
- (25) Vulgar accessories in the staging.
- (26) Cruelty to young infants and excessive cruelty and torture to adults, especially women.
- (27) Cruelty to animals.
- (28) Gruesome murders and strangulation scenes.
- (29) Executions.
- (30) The *modus operandi* of criminals.
- (31) Drunken scenes carried to excess.
- (32) The drug habit, e.g., opium, morphia, cocaine, etc.
- (33) References to controversial politics.
- (34) Relations to Capital and Labour.
- (35) Scenes tending to disparage public characters and institutions.
- (36) Scenes holding up the King's uniform to contempt or ridicule.
- (37) Subjects dealing with India, in which British or Indian Officers are seen in an odious light and otherwise attempting to suggest the disloyalty of Native States or bringing into disrepute British prestige in the Empire.
- (38) The exhibition of profuse bleeding.
- (39) Realistic horrors of warfare.
- (40) Scenes and incidents calculated in time of war to afford information to the enemy.
- (41) The exploitation of tragic incidents of the war.
- (42) Incidents having a tendency to disparage other nations.

#### **Rules for Guidance in Censoring Films**

The following suggestions indicating probable objections that could be raised during Censor of films are issued for the guidance of the Mysore Cinematograph Board members—

#### **(A) Moral**

- (1) Films showing vice in attractive form even though retribution follows; or casting a halo of glory or success round the heads of the vicious; or suggesting that a person is morally justified in succumbing to temptation in order to escape from bad circumstances or uncongenial work; or bringing into contempt the institution of marriage or suggesting abnormal sexual relations; or lowering the sacredness of the family ties, should be removed, if found in films.
- (2) To avoid exhibition of indecorous dress or absolute nudity of the living (except infants and small children) or nude statues of figures in suggestive positions.
- (3) Excessively vulgar love scenes should be removed.
- (4) Scenes of illicit sexual relationship should be removed.
- (5) Incidents indicating the actual perpetration of criminal assaults on women.
- (6) Bathing scenes passing the limits of propriety.
- (7) Indecorous dancing.

**(B) Social and Religious**

- (1) The irreverent treatment of sacred subjects.
- (2) The showing of conventional figure of any founder of religion, shown in an irreverent and unauthorised manner.
- (3) Scenes tending to disparage public characters and institutions.

**(C) Political**

- (1) To bring into contempt public characters acting as such, *e.g.*, soldiers wearing H. M.'s uniform, Ministers of religion, Ministers of Crown, ambassadors and official representatives of foreign nations, judges, the Police, Civil servants of Government etc.
- (2) Scenes which are calculated to wound the susceptibilities of nations or of members of any religion.
- (3) Scenes which are calculated to promote disaffection or resistance to Government or to promote a breach of law and orders.
- (4) Scenes and incidents calculated in time of War to afford information to the Enemy.

**(D) Crime**

- (1) Scenes which familiarise young people with crime so as to make them conclude that theft, robbery and crimes of violence are normal incidents of ordinary life and not greatly to be reprobated; or which exhibit the actual methods by which thieves carry out their purposes and make the methods of crime the chief theme, or in which crime is the dominant feature of a serial and not merely an episode in the story.
- (2) The *modus operandi* of criminals.

**(E) General**

- (1) Cruelty to young infants and excessive cruelty and torture to adults, especially women.
- (2) Cruelty to animals.
- (3) Gruesome murders and strangulation scenes.
- (4) Executions.
- (5) Drunken scenes carried to excess.
- (6) The drug habit *e.g.*, opium, morphia, cocaine etc.
- (7) The screening of realistic horrors of warfare.
- (8) Reference to illegal operations and birth control.
- (9) Blackmail associated with immorality.
- (10) Gross travesties of the administration of justice.

**APPENDIX IX****BOMBAY BOARD OF FILM CENSORS****(a) Statistics of all films censored:**

<i>Year</i>	<i>No. of films censored</i>	<i>Footage</i>
1942*	559	1,246,911
1943	1,774	4,012,148
1944	2,155	4,900,314
1945	2,156	4,900,314
1946	2,017	5,544,473
1947	2,136	4,900,337
1948	3,099	6,724,485
1949†	2,152	4,003,216

\*Covers the period October—December only.

†Covers the period January—July only.

## (b) Statistics of films which required to be modified before certification:

Year	Number	Footage
1942*	0	33,879
1943	25	173,666
1944	34	164,413
1945	22	55,721
1946	35	351,893
1947	125	1,025,423
1948	464	2,769,298
1949†	242	1,791,976

\*Covers the period October—December only.

†Covers the period January—July only.

## 1. Cuts and modifications were on account of the following reasons during the period mentioned:

- (a) during the whole period a certain percentage on account of low moral tone of the films produced;
- (b) Up to the third quarter of 1946 on account of political reasons; and
- (c) after 1946 on account of the prohibition policy.

## (c) Statistics of films which were refused certificates with reasons for refusal:

Year	No.	Footage and reason
1942*	Nil.	Nil.
1943	1	880 Not suitable for public exhibition in India as the picture stands at present.
1944	4	26,977 (a) likely to affect relations between Indians and Englishmen. (b) contains gruesome and objectionable scenes. (c) the theme lauds political assassinations.
1945	1	1,765 Deals with several controversial questions on which feelings between certain subjects of His Majesty are strained.
1946	1	1,547 The commentary is controversial and likely to offend the susceptibilities of the Muslim community in India.
1947	1	1,992 Low moral tone.
	3	27,412 Not suitable for public exhibition in India.
	3	16,321 Themes are sordid without any relieving features.
1948	3	31,429 Unsuitable for public exhibition in India.
	2	15,876 Unrelieved sordid themes.
	1	8,876 Both in subject matter and character it is low.
	1	6,638 No reasons.
	1	9,954 The central idea of the film is objectionable.
	1	11,718 Not fit for public exhibition.
	1	8,086 Full of sex appeal, crime and violence without any redeeming features worth the name.
	1	3,310 Not suitable for public exhibition on the ground that the whole picture has a definitely low moral tone and that the major portion of the film effectively appeals to the lower passions and presents immoral relationships in an attractive way.
	1	6,256 Theme is predominantly one of murder and immorality. There is no detective work worth the name.
1949	8	80,226 Not suitable for public exhibition.

\*The figures relate to the period October—December in 1942.

†The figures relate to the period January—July in 1949.

(d) Subsequent history of films which were refused certificate:

No data is available for the period 1942 to 1948.

During 1949, the following films which were refused certificates were later on certified under orders of Government:—

<i>Warrior of Russia</i> . . .	<i>May Day Parade</i> . . .
<i>In the world of crystals</i> . . .	<i>Green Stones</i> . . .
<i>Sukumi in November</i> . . .	<i>Autumn in Georgia</i> . . .
<i>Wonderful Laboratory</i> . . .	<i>Science and Technique</i> . . .
<i>Professor Mamlock</i> . . .	<i>Tale of Siberia</i> . . .

The following certified films were reviewed and the certificates were withdrawn by the Board. They were, however, re-certified under orders from the Government of Bombay:—

Story of Stalingrad	Sounay Baor or Jai Desh
Glory to Moscow	Triumph of Youth.

(e) Statistics of films which had been certified by the Board but which were subsequently re-examined and cut or modified with the history of such instances:

Figures are not available for the period 1942 to 1946.

1947 *Panihari* certificate No. 33092 of 14-1-46 cut on account of low moral tone.

*Munkijeet*. Certificate No. 29648 of 19-6-44 cancelled as the producer refused to impose the cuts suggested by the Board.

*Sona Chandi* certificate 34255 of 19-7-46 cut.

*Anna and the King of Siam* certificate 34657 of 28-10-46 cut.

*Dehati* certificate 36734 of September 1947 delete portions.

*Aie Bahar* cut in four scenes.

1948 *Gvalan* Certificate 34707 of 14-11-46 delete portions.

*Aaj ki Raat* Certificate 37725 of 3-1-48 delete portions.

*Nateerje* Certificate 37086 of 29-9-47 delete portions (281 ft.)

*Abdullah* Certificate 36708 of 7-6-47 cut.

*Elan* Certificate 35351 of 11-3-47 delete portions.

*Do Bhai* Certificate 36794 of 27-8-47 delete portions.

*Sindbad the Sailor* Certificate 36328 of 10-7-47 delete portions.

*Mahatma Gandhi Assassination Trials* (three versions) certificates 38641-2-3 of 3-6-48—not fit for public exhibition at the present juncture (cancelled).

*Nehru Guards India* Certificate 39704 of 24-9-44—exhibition of the film is undesirable—suspended. Revised edition was certified.

*Phool* Certificate 31520 and 31736 of 27/4 and 6-6-45 delete portions.

*Veerangana* Certificate 35051 of 11-1-47 delete portions.

*Meerabai* Certificate 35154 of 31-1-47 delete portions.

*Mirza Sahiban* Certificate 37561 and 27657 of 31-12-47 & 2-1-48 delete portions.

*Jharna* Certificate 38002 of 5-3-48 suspended because producers refused to impose cuts suggested by the Board.

*Shikayat* Certificate 38058 of 22-3-48 cut portions.

*Sunder Swayam* Certificate 40692 of 28-12-48 cut out the National Flag shown as commercial advertisement.

\*\*Please see also particulars given against the year 1946 under item (g).

- 1949 *Tichya Vachungamena* (Marathi) Certificate 41102 of 4-3-49 cut out scenes in which boys smoke bidis, etc.

NOTE.—The information relates to the period January—July only.

(f) Statistics of films which had been certified by one Board but which were re-examined by other Boards and cut or modified, with the history of such instances:

- 1942 716 films, certified by other Boards, were received in Bombay for exhibition and all excepting three, viz., (1) *The Republic of Finland—March of Time Series Vol. XI (5th Year)*, (2) *Sepahia*, and (3) *Bhakta Kabir*, were found unobjectionable. Certificates given by the Bengal Board of Film Censors for (1) and (2) were suspended as the films contained out of date scenes and Government was requested to uncertify them. Number (3) was allowed as certified after the objectionable portion has been excised by the owner.
- 1943 398 films passed by the other Boards were received for exhibition in Bombay and there was nothing objectionable.
- 1944 374 films passed by the other Boards were received for exhibition in Bombay and there was nothing objectionable.
- 1945 401 films passed by the other Boards were received for exhibition in Bombay and there was nothing objectionable.
- 1946 No data available.
- 1947 No data available.
- 1948 43 films passed by other Boards were received for exhibition in Bombay and 37 were accepted by the Board. The remaining are:—

<i>Sleep my Love</i>	Rejected on account of sordid theme.
<i>Zakim Toli</i>	Rejected as the central idea is objectionable.
<i>Kuch Naya</i>	Rejected as not suitable for public exhibition.
<i>That Lady in Ermine</i>	Rejected on account of low moral tone.
<i>The Guilty</i>	Rejected as it was full of drinking scenes from the beginning to end and scenes showing murder without an entertainment value.
<i>Love of Carmen</i>	Rejected as it was highly sexy and of a low moral tone with crime and violence without any redeeming features.
<i>Aash ka Sitara and Parivartan revised and further revised 2 editions.</i>	Rejected as not suitable for public exhibition.

(g) Statistics of films which had been certified but subsequently banned by executive orders, inside the state of original certification and outside the State:

- 1942 Two films *The Republic of Finland* and *Sepahia* were uncertified on the recommendations of the Bombay Board of Film Censors.
- 1943 NIL.
- 1944 The Board examined (1) *Industrious Finland*,  
(2) *Youth in Crisis*,  
(3) *Age of Flight*, and  
(4) *Dhiraj*.

under orders of Government. They found nothing objectionable in (2), (3) and (4); but, Government banned (1) and (2) and also *Chetnika*.

- 1945 NIL.
- 1946 NIL.

1947 *Postman always rings twice, Calcutta and Arab Ka Sitara*—these three pictures, originally certified by the Board, were uncertified by Government. No reasons are given.

1948 *Mahatma Gandhi Assassination Trials* (three versions)—not fit for public exhibition at the present juncture.

*Nehru Guards India*—exhibition of the film is undesirable. Later on the revised edition was re-certified.

*Jharna*—producers refused to impose cuts suggested by the Board. Please also see information given for the year 1948 in respect of these films under the head (e) 1.

1949 *She Defends Her Country* (Russian).

*No Greater Love or She Defends Her Country* (English).

*Madre Watan or She Defends Her Country* (Hindi).

—The certificates in respect of the above three pictures were cancelled by the Board under orders from Government.

The certificate in respect of *Zoya* was cancelled but later on it was restored.

#### BENGAL BOARD OF FILM CENSORS

##### (a) Number and footage of pictures censored:

1945	.	.	.	.	.	.	232	752,013
1946	.	.	.	.	.	.	251	833,778
1947	.	.	.	.	.	.	340	1,329,248
1948	.	.	.	.	.	.	518	1,791,683
1949	.	.	.	.	.	.	521	2,365,934

##### (b) Particular of pictures which were required to be modified or cut before certification:

1945	<i>Bhabhi Kal</i>	.	.	.	.	.	10981	Inflammatory speech.
1946	<i>Anijatri</i>	.	.	.	.	.	11000	Shocking and repulsive.
1947	<i>Toofani Takkar</i>	.	.	.	.	.	11500	Nudity.
	<i>Speed Queen</i>	.	.	.	.	.	11190	Distasteful.
	<i>Ye hai Zindagi</i>	.	.	.	.	.	10731	Indecent.
	<i>Ramprasad</i>	.	.	.	.	.	11500	Vulgar.
	<i>G. B. News.—</i>							
	<i>No. 281</i>	.	.	.	.	.	837	Communal unrest.
	<i>No. 282</i>	.	.	.	.	.	887	
	<i>Sahara</i>	.	.	.	.	.	11250	Distasteful.
	<i>Baghawat</i>	.	.	.	.	.	11000	Suggestive
	<i>G. B. News 284</i>	.	.	.	.	.	911	Communal.
	<i>Bhai Bon</i>	.	.	.	.	.	10942	Distasteful.
	<i>Arakshantiya</i>	.	.	.	.	.	12810	Nudity.
1948	<i>Soldier's Dream</i>	.	.	.	.	.	10000	Unnecessary shooting.
	<i>Body and Soul</i>	.	.	.	.	.	9763	Excessive.
	<i>I Walk Alone</i>	.	.	.	.	.	9021	Cruelty.
	<i>Bhadur Narenh</i>	.	.	.	.	.	10600	Suggestive.
	<i>Mati-o-Manus</i>	.	.	.	.	.	11500	Distasteful.
	<i>Chalor Patha</i>	.	.	.	.	.	10995	Insinuating.
	<i>Jhuti Kasmoin</i>	.	.	.	.	.	12000	Undesirable.
	<i>Khidki</i>	.	.	.	.	.	13000	Treating a sacred subject in a light vein.
	<i>King of the Carnival</i>	.	.	.	.	.	1401	Repulsive.
	<i>Rope</i>	.	.	.	.	.	7288	Strangulation.
	<i>Ek Aurat</i>	.	.	.	.	.	11531	Suggestive and Distasteful.

1949	<i>Black Terror</i>	11800	Obscene and exploitation of Gandhi's name.
	<i>Red Shoes</i>	12421	Obscene.
	<i>Siren of Atlantis</i>	6987	Cruelty.
	<i>Mayadore</i>	12619	Obscene.
	<i>Nisir Duk</i>	11900	Obscene and discourteous.
	<i>Gharana</i>	11989	Distasteful.
	<i>Dobi Chaudhurani</i>	13650	Obscene and abusive.
	<i>Women At Our Time</i>	1931	Obscene.
	<i>Teri Yad</i>	11800	Crime and obscene.
	<i>Biresh Lahiri</i>	10900	Crime and obscene.
	<i>Dr. Ramesh</i>	11855	Vulgar.
	<i>Tara</i>	10994	Defamatory.
	<i>Bisher Dhoan</i>	12000	Undesirable.
	<i>Billi</i>	11319	Vulgar.
	<i>Rajmohoner Bow</i>	13770	Undesirable and harmful.
	<i>Abarta</i>	11500	Slander.
	<i>G. B. News 379</i>	733	Undesirable.
	<i>Ghulufahmi or Miss</i>	13500	Vulgar.
	<i>G. B. News 383</i>	668	Indecent.
	<i>Mere Raja</i>	11000	Indecent.

## (c) Particulars of pictures rejected:

1948	<i>Out of the Past</i>	8876	Crook
	<i>Trailer of Out of the Past</i>	203	Feature rejected.
	<i>Mullabi</i>	11952	Purposeless picture catering to vulgar tastes.
	<i>Trailer Ceylon</i>	143	Feature rejected.
		1911	Revolting scene of religious malpractices.
1949	<i>Cross Cross</i>	7933	Crime.
	<i>Dewane Do or Beyadardi</i>	12252	Unclean.
	<i>Bapuna Kaha Tha</i>	1000	Not fit for public exhibition in the present form.
	<i>Raw Deal</i>	7304	Purposeless story of crime and criminals.
	<i>"42" in Bengali</i>	14200	Indecent scenes and the picture is likely to excite passions and encourage disorder.
	<i>Jagrata Bharat</i>	13000	Cult of violence is the main feature. Not fit for public exhibition in its present shape.
	<i>Bapuna Kaha Tha (REVISED)</i>	13769	Not fit for public exhibition.

(d) During the last four years only one film was re-examined by the Bengal Board on the complaints from the Press and certain excisions were made.

(e) 3 were re-examined by the other Boards during the last four years at the instance of the press and cuttings were made.

1 was re-examined at the instance of a Member of the Board and excisions made.

(f) 3 (Russian films) were uncertified by the Bengal Board. Three films in 1947-48 and one in 1948-49 were uncertified by other Boards.

## MADRAS BOARD OF FILM CENSORS

## (a) Statistics of Films Censored:

Year	Number	Footage
1940	80	730,845
1941	80	1,502,922
1942	64	2,189,379
1943	48	425,643
1944	18	141,553
1945	19	210,452
1946	34	306,440
1947	55	633,787
1948	163	848,265
1949	256	639,349

## (b) Statistics of Films which required to be modified before certification:

Year	S. No.	Name	Footage	Reasons
1940	1	Sathi Mahanandha	17,000	Low moral tone
	2	Gambika	17,000	Ditto
	3	"Yes, yes"	2,634	Ditto
	4	Rajyugam	16,500	Ditto and drink
	5	Bondam's Marriage	6,299	Ditto tone
	6	Barrister Parvatisam	7,371	Ditto tone
	7	Educated Wife	2,971	Ditto
	8	Child Marriage	6,920	Distasteful
	9	Uttamapattaran	900	Cruelty
	10	Ditto	19,131	Sepoy's chorus
	11	Virgins of Bali	4,124	Cut bathing scenes
			100,850	
1941	1	Tara Sasank	14,111	Cut a song
	2	Ali Baba and 40 Thieves	15,930	Ditto
	3	Ravana Vijayam	17,577	Sexy and cruel
	4	Tennali Ramakrishna	17,871	Low moral tone
	5	Dharma Veeran	15,929	Ditto
	6	Mirror's Love	3,878	Ditto
	7	Tiruvalluvar	17,550	Communal
	8	Mandaravathi	13,008	Low moral tone
	9	Kandhambam	17,779	Ditto
	10	Venuganam	17,735	Cruelty
	11	Raja Gopichand	15,273	Unreal portion
	12	Lost Love	11,853	Cruelty
	13	Maya Jyoti	17,000	Low moral tone
			195,494	
1942	1	Bardoli	15,856	Low moral tone
	(Tamil and Telegu versions)			
	2	Choka Melar	1,500	Political
	3	Stealinga Sauchi	18,892	Communal
1943	4	Nandanar	17,000	Cut whistling and mixed dance
	1	Deva Kanya	15,911	Low moral tone
	2	Bhagya Lakshmi	17,318	Ditto
	3	Bhaktha Kabir	14,500	Religious aspect
	4	Chandni	12,811	Political
	5	Brahmachari	9,980	Ditto
	6	Apna Ghar	14,846	Ditto
	7	Roti	13,711	Starvation scenes
	8	Garuda Garva Bhagam	10,980	Low moral tone
	9	Nishani	13,986	Political
	10	Harischandra	10,980	Communal
	11	Badalukhi Dunya	10,718	Cruelty
	12	Sangam (REVISED)	14,768	Political
	13	Sangam (REVISED)	14,220	Ditto
	14	Chenshu Lakshmi	10,860	Cruelty
			187,317	

Year	S. No.	Name	Footage	Reasons
1944	1	Prabhavati . . . . .	17,680	Low moral tone and communal.
	2	Samasara Narada . . . . .	13,850	Sexy.
			31,536	
1945		Nil.		
1946	1	Sakadayogam . . . . .	10,982	Low moral tone.
	2	Kundalakesi . . . . .	10,905	Ditto
	3	Vardhini . . . . .	10,918	Sexy.
			32,805	
1947	1	W. Two . . . . .	13,825	Communal.
	2	Vasavadatha (REVISED) . . . . .	13,500	Sexy and inciting class hatred.
	3	Kumaraguru . . . . .	12,105	Distasteful.
	4	Katagam . . . . .	14,405	Suggestive.
	5	Rajakumari . . . . .	14,805	Sexy.
	6	Yogi Vernana . . . . .	15,141	Obscene and suggestive.
	7	Deiva Neethi . . . . .	13,326	Sexy.
	8	Krishnan Leela . . . . .	13,500	Ditto
	9	Rukmangadha (REVISED) . . . . .	16,200	Ditto
	10	Mun-ki-Jit . . . . .	11,000	Cut the first dance and song 3.
	11	Thulasi Jalandhar . . . . .	13,432	Obscene.
	12	Thyagi . . . . .	12,700	Ditto
	13	Palvati Yuddham . . . . .	15,181	Objectionable dress.
	14	Sri Ramabrahma Nireyanam . . . . .	306	Delete the Scene showing dead body.
	15	Mad Man . . . . .	16,201	
	16	Vachitra Vanitha . . . . .	14,653	Obscene.
	17	Brahma-Ratham . . . . .	14,020	Cut out a few dances.
	18	Kanjan . . . . .	15,370	Obscene.
	19	Broken Promise . . . . .	15,301	Drink.
	20	1000 Thalavangiya Aporva Chintamani . . . . .	20,051	Cruel and sexy.
	21	Madhanamala . . . . .	13,588	Sexy.
			288,610	
1948	1	Kalpava . . . . .	14,350	Drink.
	2	Devadasi . . . . .	16,523	Technical flaw.
	3	Sikhamani . . . . .	12,866	Sexy and drink.
	4	Ithu Nijama . . . . .	16,143	Low gesture.
	5	Balraju . . . . .	15,474	Cut few songs.
	6	Mariamam . . . . .	13,325	Obscene.
	7	Bilhanan . . . . .	12,425	Cut a song in the last reel.
	8	Abhimanyu . . . . .	16,325	Cut the portion where man is dressed as woman.
	9	Samsara Nuvva . . . . .	15,283	Sexy.
	10	Samsaram . . . . .	14,959	Sexy and cruel.
	11	Madalasa . . . . .	16,379	Obscene.
	12	Bhaktha Jana . . . . .	18,729	Cruelty.
	13	Burma Rani . . . . .	10,367	Cut a few songs.
	14	Nek Parvati . . . . .	10,643	Dance and Drink.
	15	Rainbow . . . . .	13,600	Sexy and exploitation of a leader.
	16	Sri Andal . . . . .	17,877	Sexy.
	17	Krishna Bakthi . . . . .	12,600	Obscene.
	18	Nalla Thambi . . . . .	17,925	Cut out a dance.
	19	Velikari . . . . .	16,774	Thinly dressed.
			289,567	
1949	1	Drohi . . . . .	16,160	Cruelty.
	2	Virudhini . . . . .	13,500	Obscene.
	3	En Kanavar (MY HUSBAND) . . . . .	17,024	Ditto
	4	Pavalekodi . . . . .	14,732	Ditto

Year	S. No :	Name	Footage	Reasons
	5	Raysha Rekha . . . .	15,125	Cut a song and gypsy dance.
	6	Navejjevanam . . . .	15,494	Cut out a few suggestive words.
	7	Kanniyin Kathali . . . .	15,342	Cut out a few stanzas in a song.
	8	Nayarani . . . .	15,200	Cut out song 3 scenes.
	9	Inbavalli . . . .	15,465	Dance and Bedroom scenes.
	10	Manadesam . . . .	15,500	Ridiculing the Police.
	11	Ram Baan . . . .	14,147	Close up of Sita, in pregnancy.
			167,696	

(c) Statistics of Films banned and their subsequent history:

1940	Peli Parakali . . . .	5,400 ft.	No reasons. Declared uncertified by Government.
	Bagi . . . .	13,939 ft.	Depicts a series of acts of cruelty, torture and horror. Declared uncertified by Government.
	Inside Nazi Germany . . . .	1,475 ft.	It is not a newsreel but German propaganda. Effect of showing large numbers of German troops reported likely to cause alarm and deep enmity among civil population. Declared uncertified by Government.
	All Quiet on the Western Front . . . .	..	This film shows more of the horrors of war and exhibition of weaknesses on the part of the soldiers. Declared uncertified by Government.
	Navina Chintamani . . . .	4,000 ft.	This is a comic film in which Hitler, Mussolini, Stalin, and Gandhi are brought up for trial in Hell.
1941	March of Time (Vol. II-5th Republic of Finland).	1,672	Anti Russian Propaganda. Declared uncertified by Government.
1942	Comrade X . . . .	8,093	This Film tends to ridicule Russian Nation. Exhibition of the film suspended by Madras Board. Declared uncertified by Government.
1947.	Shri Kumaraguru (REVISED) . . . .	15,000	Certificate refused by the Board of Film Censors unless the following portions are changed and the whole story recast:

(1) So far as the comic portions of the story which occupy more than fifty per cent. of the film are concerned, it is felt by the full board of Film Censors that these are full of vulgarity and some scenes are obscene.

(2) So far as the main portion of the film is concerned, the Hindu Gods are represented in a way which lowers them in the estimation of the Public. Their actions and languages especially of Subramanya whistling and calling "Adai Payalai" which refers to Brahma are condemnable. The dress of Parvathi is objectionable. Brahma is not depicted properly. Nandi produces the reverse of reverence. Yama and Narada are worse.

Year	S. No.	Name	Footage	Reason
1948		<i>Postman always Rings twice</i>	..	Examined by the Board. The film portrays a life which is not healthy to Indian Society. Uncertified by Government.
		<i>Burma Rani</i>	10,865 ft.	Wrong presentation of Burma and its people. Uncertified by Government.
		<i>Nehru Guards India</i>	..	Misrepresentation and faked shots of Hyderabad Police Action. Uncertified by Government.
		<i>Unsuspected</i>	9,361 ft.	The film offends orders of Government contained in G. O. No. Ms. 3512, Home dated 12-9-1947. Declared uncertified by Government in G. O. Ms. N. 1882, Home dated 17-5-1948.
		<i>Matlabi</i>	11,952 ft.	Examined by full Board. It is a picture full of violent ganster incidents and lewd and obscene dances. Declared uncertified by the Madras Government through the Province.
		<i>Khidki</i>		
		(Original versions)	13,648 13,000 14,970	(Bombay Board). (West Bengal Bd.) (Mysore Board).

Examined by the full Board of Film Censors and declared not fit for public Exhibition as it contains vulgar scenes. Certificates suspended by the Madras Board. There was an appeal against the decision of the Board. Govt. declared the film uncertified in G. O. Ms. No. 3721, Home dt. 7-10-48. The revised version 12,241 ft. was allowed for exhibition in G. O. 3721, Home of 23-8-50.

Jugnu (Urdu) 14,093 ft. Certificate cancelled by the Bombay Board as the producers failed to resubmit the film for the review of the Board. There was an appeal against the decision of the Madras Board. Government declared the film uncertified in G. O. Ms. 4635. Home of 16-12-48. The revised version in 11,550 ft. in length was allowed for public exhibition in Government Home Department memorandum No. 88843, Pri. IV/50-1, dated 18-7-50.

# APPENDIX X. Summary of Export Restrictions on Films in Foreign Countries

Page (Correspondence) in file No. 7/1/8 XP (P)/49.	Name of Station	Whether there are any restrictions on ex- posed but unprocessed films.	Whether there are any restrictions on export of processed films.
5 and 6	London	No restrictions. Movie cameramen have same operational freedom as foreign correspondents. There is, however, provision for preventing export of films on security ground e.g., of dockyards, etc., but little need to utilize this provision because cameramen are not allowed near such objects.	
12 and 13	Canberra	Even customs restrictions on import of raw stock film are not very prohibitive, because if the importer can satisfy the customs authorities that the roll of exposed film being exported is the same as was the one got into the country and for which customs duty was paid he is entitled to refund of the customs duties.	
		Not allowed, save in rare cases when the Censors know what the film is about and that it does not contravene the conditions set out in the next column.	Applications to export films are considered by the Australian Censorship Board, and on appeal by an Appeal Censor. Export of film is refused if the film, <i>inter alia</i> , (a) is likely to be offensive to the people of a friendly nation or to the people of the British Empire, (b) depicts any latter exhibition of which is undesirable in the public interest, or is likely to prove detrimental or prejudicial to the Commonwealth of Australia.
20	Ottawa	No restrictions whatever.	No restrictions whatever.
8	Washington	No restrictions of any kind.	No restrictions of any kind.
2	Lahore	Invariably disallowed because of impossibility of examining their contents.	Processed films allowed subject to their containing nothing which may directly or indirectly be construed against Pakistan. No specific conditions which films must fulfil, but one of the conditions is that there should be no reference derogatory to the prestige and status of a friendly country.

17	.	.	.	Ankara	Yes, application is made to the Press Bureau who places it before the Council of Ministers whose sanction is necessary before export. The Council of Ministers consider the matter in the light of guarantees and assurances given to them.	Yes. Press Bureau are authorised to allow export if they are satisfied that no censorship is necessary.
15 and 16 Flag B	.	.	.	Singapore	Some control is kept through Messrs. Kodak Ltd., who send the bulk of exposed but unprocessed material to Australia or India for processing. Messrs. Kodak Ltd., project the material themselves before delivery to customers and they usually inform the Censors if questionable material was being handled.	Provision exists requiring manufacturers of films in the Straits Settlements to deposit such films with the Official Censors, but the law is not generally invoked. But Censor does not allow export without detailed explanation by owner or producer, depending largely on knowing the exporter and the film trade in general.
8	.	.	.	Cairo	The rule is that films shot in Egypt are scrutinized by the Egyptian representative in the country where the films are developed.	The Censor is lenient with bonafide visitors who wish to photograph local scenes, and the invocation of the law is largely a matter of commonsense.
9	.	.	.	Prague	Since the entire industry has been nationalized there is little possibility of commercial film not conforming to the approved ideology being exported. Details regarding restrictions on export of privately shot films, have been asked for.	Yes, these films are censored in Egypt. Anything which reflects on Egypt is removed.
10	.	.	.	Rangoon	No restrictions whatever	No restrictions whatever.
3 and 4	.	.	.	Bangkok	No facilities exist in Siam for processing of films, hence question not seriously examined.	A general clause exists in the Censorship Regulations which empowers authorities to inspect all negatives and positives intended for export and but this clause has never been applied.
Slip 'W'	.	.	.	Paris	Export is forbidden of films that are considered injurious to the reputation of France in foreign countries or its relations with foreign countries.	Export of France in foreign countries.
7	.	.	.	Kabul	Question does not arise as no films have so far been produced in Afghanistan.	No, so far as is known.
18	.	.	.	Nairobi	No, so far as is known.	No, so far as is known.

## APPENDIX XI

Entertainment tax tariffs in force in different States.

Delhi.*Where the payment excluding the amount of the tax—*

exceeds As. 2 but does not exceed As. 3	.	.	.	.	.	Three pice.
exceeds As. 3	Do.	As. 4	.	.	.	One anna.
exceeds As. 4	Do.	As. 8	.	.	.	Two annas.
exceeds As. 8	Do.	Rs. 1	.	.	.	Four annas
exceeds Rs. 1	Do.	Rs. 2	.	.	.	Eight annas
exceeds Rs. 2	Do.	Rs. 3	.	.	.	Twelve annas.
exceeds Rs. 3	Do.	Rs. 4	.	.	.	Rs. 1 0 0
exceeds Rs. 4	Do.	Rs. 5	.	.	.	Rs. 1 4 0
exceeds Rs. 5	Do.	Rs. 6	.	.	.	Rs. 1 10 0
exceeds Rs. 6	Do.	Rs. 10	.	.	.	Rs. 2 8 0

For every five rupees or part thereof in excess of the first ten rupees, in addition to the payment on the first ten rupees. Rs. 1 4 0

Bombay*Where the payment excluding the amount of the duty—*

does not exceed 4 annas	.	.	.	.	.	One anna
exceeds As. 4 but does not exceed As. 8	.	.	.	.	.	Two and half annas.
exceeds As. 8	Do.	Rs. 1	.	.	.	Five annas
exceeds Rs. 1	Do.	Rs. 2	.	.	.	Ten annas
exceeds Rs. 2	Do.	Rs. 4	.	.	.	Rs. 1 4 0
exceeds Rs. 4	Do.	Rs. 5	.	.	.	Rs. 2 0 0
exceeds Rs. 5	Do.	Rs. 10	.	.	.	Rs. 2 8 0

Exceeds Rs. 10 for every Rs. 5 or part thereof in excess of the first ten rupees in addition to the payment on the 1st ten rupees. Rs. 2 8 0

Bengal*Where the payment excluding the amount of the tax—*

is more than three annas but not more than one rupee.	Twenty-five per centum of such payment rounded off, if it is not a multiple of half anna, to the next higher multiple of half anna.
is more than one Rupee but not more than three rupees.	Fifty per centum of such payment rounded off, if it is not multiple of an anna to the next higher multiple of an anna.
is more than three rupees . . . . .	Seventy five per centum of such payment rounded off, if it is not a multiple of an anna, to the next higher multiple of an anna.

Madras*Where the payment for admission exclusive of the amount of tax—*

is not more than As. 5	1/5th of such payment.
is more than As. 5 but is not more than Rs. 1-8-0	1/2 of such payment.
is more than Rs. 1-8-0	1/3 of such payment.

**Uttar Pradesh***Where the payment excluding the amount of the tax—*

						Rs.	As.	Pa.
exceeds As. 2 but does not exceed	As. 3	.	.	.	.	0	1	0
exceeds As. 3	Do.	As. 4	.	.	.	0	1	6
exceeds As. 4	Do.	As. 8	.	.	.	0	2	8
exceeds As. 8	Do.	Rs. 1	.	.	.	0	5	0
exceeds Rs. 1	Do.	Rs. 2	.	.	.	0	10	0
exceeds Rs. 2	Do.	Rs. 3	.	.	.	1	0	0
exceeds Rs. 3	Do.	Rs. 4	.	.	.	1	8	0
exceeds Rs. 4	Do.	Rs. 5	.	.	.	2	4	0
exceeds Rs. 5	Do.	Rs. 6-8-0	.	.	.	3	0	0
exceeds Rs. 6-8-0	Do.	Rs. 10	.	.	.	4	8	0
exceeds ten rupees, for every five rupees or part thereof in excess of the first ten rupees.						3	0	0

in addition to the payment on the first ten rupees.

**East Punjab***Where the payment excluding the amount of duty—*

exceeds As. 4 but does not exceed	As. 8	.	.	.	.	0	2	0
exceeds As. 8	Do.	Rs. 1	.	.	.	0	4	0
exceeds Rs. 1	Do.	Rs. 2	.	.	.	0	8	0
exceeds Rs. 2	Do.	Rs. 3	.	.	.	0	12	0
exceeds Rs. 3	Do.	Rs. 4	.	.	.	1	0	0
exceeds Rs. 4	Do.	Rs. 5	.	.	.	1	0	0

**Madhya Pradesh***When the amount of payment for admission—*

exceeds two annas but is less than four annas..						0	1	0
Is as. 4 or more but does not exceed Rs. 1-8-0.						50 per cent of the amount charged by way of payment for admission.		
exceeds Rs. 1-8-0 but does not exceed Rs. 2-0-0						0	14	0
exceeds Rs. 2-0-0	Do.	Rs. 2-8-0	.	.	.	1	2	0
exceeds Rs. 2-8-0	Do.	Rs. 3-0-0	.	.	.	1	6	0
exceeds Rs. 3-0-0	Do.	Rs. 3-8-0	.	.	.	1	10	0
exceeds Rs. 3-8-0	Do.	Rs. 4-0-0	.	.	.	1	14	0
exceeds Rs. 4-0-0	Do.	Rs. 4-8-0	.	.	.	2	2	0
exceeds Rs. 4-8-0	Do.	Rs. 5-0-0	.	.	.	2	6	0
exceeds Rs. 5/- for every one rupee or part thereof in excess of the first Rs. 5 in addition to the payment on the first five rupees.						0	6	0

**Bihar**

25 per cent. of the cost of admission plus a surcharge of 25 per cent. (50 per cent. in all).

**Assam**

No tax on payments less than As. 4.

*Where the payment excluding the tax is—*

Less than As. 8	.	.	.	.	.	0	0	6
As. 8 or more but less than	Rs. 1	.	.	.	.	1	0	0
Rs. 1	Do.	Rs. 2	.	.	.	0	4	0
Rs. 2	Do.	.	.	.	.	0	6	0
more than Rs. 2 for every rupee or part in excess of the first two rupees in addition to the payment on the first two rupees.						0	3	0

**Orissa***Where the payment excluding the amount of the tax-*

is more than As. 2 . . . . .										0 0 6
is As. 4 or more but less than As. 3 . . . . .										0 1 0
is As. 8 . . . . .	Do.	Re. 1 . . . . .								0 2 0
is Re. 1 . . . . .	Do.	Rs. 2 . . . . .								0 4 0
is Rs. 2 . . . . .	Do.	Rs. 3 . . . . .								0 8 0
is in excess of Rs. 3 . . . . .										1 0 0

**Ajmer-Merwara**

0-2-0 to 0-2-0 . . . . .	No tax
0-3-0 to 0-3-0 . . . . .	0 0 6
0-4-0 to 0-4-0 . . . . .	0 1 0
0-8-0 to 1-8-0 . . . . .	0 2 0
1-0-0 to 2-0-0 . . . . .	0 4 0
2-0-0 to 3-0-0 . . . . .	0 6 0
3-0-0 to 4-0-0 . . . . .	0 8 0
4-0-0 to 5-0-0 . . . . .	0 12 0
5-0-0 to 7-8-0 . . . . .	1 0 0
7-8-0 to 10-0-0 . . . . .	1 8 0

for every five rupees or part thereof in excess of the first ten rupees in addition to the payment of first ten rupees. 1 0 0

**Hyderabad**

Upto 0-4-0 . . . . .	0 0 6
„ 0-8-0 . . . . .	0 1 0
„ 1-0-0 . . . . .	0 2 0
„ 2-0-0 . . . . .	0 4 0
„ 3-0-0 . . . . .	0 6 0
„ 4-0-0 . . . . .	0 8 0
„ 5-0-0 . . . . .	0 12 0
„ 7-8-0 . . . . .	1 0 0
„ 10-0-0 . . . . .	1 8 0

Beyond Rs. 10/- on first Rs. 10/- entertainment tax is Rs. 1/8/- and on each exceeding amount of Rs. 5/- or its part the entertainment tax would be Rs. 1/8/-.

## APPENDIX XII

## Statement Showing Entertainment Tax Collections in Different States

Name of the State		1945-46	1946-47	1947-48	1948-49	1949-50
		Rs.	Rs.	Rs.	Rs.	Rs.
1 Assam	.	1,94,615	2,58,755	2,92,626	4,30,498	5,72,808
2 Bengal	.	57,24,910	47,04,035	48,76,604	61,51,000	94,22,348
3 Bihar	.	8,27,885	9,27,181	12,03,251	22,59,358	33,88,430
4 Bombay	.	90,28,494	77,99,752	95,57,244	1,36,12,551	1,60,74,769
5 Madras	.	39,45,869	46,90,699	64,73,762	92,43,484	1,02,91,248
6 Madhya Pradesh	.	11,00,572	13,45,100	22,55,780	27,33,559	28,75,847
7 Uttar Pradesh	.	25,90,168	27,22,137	36,28,622	60,17,873	69,67,464
8 Mysore	.	3,18,843	1,48,543	3,24,825	3,26,174	3,77,296
9 Bhopal	.	47,859	50,052	48,407	56,090	82,401
10 Delhi	.	6,58,514	10,08,597	9,11,716	14,40,421	14,86,421
11 Orissa	.	..	..	1,24,021	1,08,221	3,69,334
12 Punjab	.	..	..	2,36,949	11,89,265	15,77,969
				(14-8-47 to 31-3-48).		
13 Hyderabad	.	..	..	4,67,701	3,49,390	2,11,783
				(1-2-47 to 30-9-48)	(1-10-48 to 30-9-49)	(1-10-49 to 31-3-50)
14 Jammu & Kashmir	.	..	..	27,605	76,699	91,975
				(27-7-47 to 31-3-48).		
15 Madhya Bharat	.	..	..	51,766	3,90,036	14,642
				(1948)	(1949)	(1950)
						5,38,04,735

Name of the State		1945-46	1946-47	1947-48	1948-49	1949-50
<b>Brought forward</b>						
16	Pepu	Rs. . . . .	Rs. . . . .	Rs. . . . .	Rs. . . . .	Rs. . . . .
		..	..	..	..	5,39,04,735
						1,13,462
						(13-4-49 to
						12-4-50)
17	Travancore-Cochin	..	1,30,246 (incomplete)	2,33,945	3,08,254	3,13,731
18	Ajmer	42,476	45,124	40,889	77,981	5,42,31,978
						42,756
						(Upto Sep- tember 1949)

N.B.—Figures of revenue from all sources.

(Complete statistics of Entertainment Tax Revenue could not be obtained in respect of Ajmer, Rajasthan, Vindhya Pradesh and Coorg).

## APPENDIX XIII

## Statement of Production of Feature Films Produced and Censored in Bombay, Madras, Calcutta and Punjab on Language Basis.\*

Language	1943			1944			1945			1946			1947			1948															
	B	M	C	P	T	B	M	C	P	T	B	M	C	P	T	B	M	C	P	T											
Hindi	95	1	7	5	108	77	..	7	2	86	60	..	9	4	73	143	..	8	4	155	169	..	12	5	186	131	2	13	1	147	
Gujrati	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	
Marathi	5	..	..	..	5	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	
Tamil	1	12	..	..	13	..	13	..	..	13	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	
Telugu	2	4	..	..	6	2	4	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	
Bengali	1	..	20	..	21	..	..	..	14	..	14	..	..	9	..	9	..	..	15	..	15	1	..	32	..	6	..	1	30	1	..
Punjabi	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	
Others	1	5	..	..	6	1	..	..	2	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	
Total	105	22	27	5	159	84	17	21	4	126	60	17	18	4	99	150	22	23	5	200	195	37	46	5	283	170	41	52	1	264	

\*From Hand book of the Film Industry published by Motion Picture

\*From Hand book of the Film Industry published by Motion Picture Society of India.

B = Bombay

M = Madras

C = Calcutta

P = Punjab

T = Total

## APPENDIX XIV

## Production of feature films, 1939

									Total
1	Producer produced	9 films	i.e.	.	.	.	.	.	9
1	Do.	8 "	"	.	.	.	.	.	8
1	Do.	6 "	"	.	.	.	.	.	6
3	Producers produced	5 each	"	.	.	.	.	.	15
5	Do.	4 "	"	.	.	.	.	.	20
5	Do.	3 "	"	.	.	.	.	.	15
16	Do.	2 "	"	.	.	.	.	.	32
62	Do.	1 film	"	.	.	.	.	.	62
94 Producers produced in all									167 films.

N. B.—51 out of the 94 producers whose films were censored in 1939, dropped out of the trade in the succeeding year—1940.

## Production of feature films, 1940

									Total
2	Producers produced	7 films each	i.e.	.	.	.	.	.	14
2	Do.	6 Do.		.	.	.	.	.	12
2	Do.	5 Do.		.	.	.	.	.	10
4	Do.	4 Do.		.	.	.	.	.	16
6	Do.	3 Do.		.	.	.	.	.	18
15	Do.	2 Do.		.	.	.	.	.	30
71	Do.	1 film Do.		.	.	.	.	.	71
102 Producers produced in all									171 films

N.B.—No. of new Producers . . . . . 59  
 No. of those who dropped out . . . . . 51  
 No. of those common to both 1939 and 1940 . . . . . 43

## Production of feature films, 1946

									Total
1	Producer produced	7 films	i.e.	.	.	.	.	.	7
1	Do.	5 Do.		.	.	.	.	.	5
1	Do.	4 Do.		.	.	.	.	.	4
8	Producers Do.	3 films each	i.e.	.	.	.	.	.	24
20	Do.	2 Do.		.	.	.	.	.	40
120	Do.	1 film each	i.e.	.	.	.	.	.	120
151 Producers produced in all									200 films

N.B.—94 of the 151 producers, whose films were censored in 1946, dropped out in the succeeding year—1947.

## Production of feature films, 1947

									Total
2	Producers produced	7 films each	i.e.	.	.	.	.	.	14
3	Do.	5 Do.		.	.	.	.	.	15
2	Do.	4 Do.		.	.	.	.	.	8
9	Do.	3 Do.		.	.	.	.	.	27
21	Do.	2 Do.		.	.	.	.	.	42
177	Do.	1 film each	i.e.	.	.	.	.	.	177
214 Producers produced in all									283 films.

N.B.—(i) No. of Newcomers . . . . . 156  
 (ii) No. of those who dropped out in the succeeding year 1948. . . . . 160  
 (iii) No. of those common to both the 1946 and 1947 lists. . . . . 58

## Production of feature films, 1948

1	Producer produced	6 films	<i>i.e.</i>	.	.	.	.	.	.	Total
6	Producers produced	4 films each	<i>i.e.</i>	.	.	.	.	.	.	6
4	Do.	3	Do.	.	.	.	.	.	.	24
22	Do.	2	Do.	.	.	.	.	.	.	12
178	Do.	1	Do.	.	.	.	.	.	.	44
										178
211 Producers produced in all										264 films.

N.B.— (i)	No. of Newcomers	157
(ii)	Those who continued both in 1947 and 1948	54
(iii)	Those who continued in all the three years 1946-1947-1948.	25
(iv)	Those who dropped out in the succeeding year—1949	151

## Production of feature films, 1949

1	Producer produced	5 films,	<i>i.e.</i>	.	.	.	.	.	.	Total
4	Producers	Do. 4 films, each	<i>i.e.</i>	.	.	.	.	.	.	5
8	Do.	3	Do.	.	.	.	.	.	.	16
29	Do.	2	Do.	.	.	.	.	.	.	24
186	Do.	1 film	Do.	.	.	.	.	.	.	58
										186
228 Producers produced in all										289 films.

N.B.— (i)	No. of Newcomers	168
(ii)	No. of those who continued both in 1948 and 1949	60
(iii)	Those who continued in all the four years—1946-47-48-49.	18

## APPENDIX XV

## THE PRODUCTION CODE

(United States of America)

## GENERAL PRINCIPLES

1. No picture shall be produced which will lower the moral standards of those who see it. Hence the sympathy of the audience shall never be thrown to the side of crime, wrong-doing, evil or sin.

2. Correct standards of life, subject only to the requirements of drama and entertainment, shall be presented.

3. Law, natural or human, shall not be ridiculed, nor shall sympathy be created for its violation.

## PARTICULAR APPLICATIONS

## I Crimes against the Law\*

These shall never be presented in such a way as to throw sympathy with the crime as against law and justice or to inspire others with a desire for imitation.

1. *Murder.*—(a) The technique of murder must be presented in a way that will not inspire imitation.

---

\*See Special Regulations on Treatment of Crime

(b) Brutal killings are not to be presented in detail.

(c) Revenge in modern times shall not be justified.

2. *Methods of Crime* should not be explicitly presented.

(a) Theft, robbery, safe-cracking, and dynamiting of trains, mines, buildings, etc., should not be detailed in method.

(b) Arson must be subject to the same safeguards.

(c) The use of firearms should be restricted to essentials.

(d) Methods of smuggling should not be presented.

3. *The Illegal Drug Traffic* must not be portrayed in such a way as to stimulate curiosity concerning the use of, or traffic in, such drugs; nor shall scenes be approved which show the use of the illegal drugs, or their effects, in detail.\*

4. *The use of Liquor* in American life, when not required by the plot or for proper characterization, will not be shown.

## II. Sex

The sanctity of the institution of marriage and the home shall be upheld. Pictures shall not infer that low forms of sex relationship are the accepted or common thing.

1. *Adultery and illicit sex*, sometimes necessary plot material must not be explicitly treated or justified, or presented attractively.

2. *Scenes of Passion*.—(a) These should not be introduced except where they are definitely essential to the plot.

(b) Excessive and lustful kissing, lustful embraces, suggestive postures and gestures are not to be shown.

(c) In general, passion should be treated in such manner as not to stimulate the lower and baser emotions.

3. *Seduction or rape*.—(a) These should never be more than suggested, and then only when essential for the plot. They must never be shown by explicit method.

(b) They are never the proper subject for comedy.

4. *Sex perversion* or any inference of it is forbidden.

5. *White slavery* shall not be treated.

6. *Miscegenation* (Sex relationship) between the white and black races is forbidden.

7. *Sex Hygiene* and venereal diseases are not proper subject for theatrical motion pictures.

8. *Scenes of Actual child birth*, in fact or in silhouette, are never to be presented.

9. *Children's sex organs* are never to be exposed.

---

\*As amended by resolution of the Board of Directors, September 11, 1946.

**III. Vulgarity.**

The treatment of low, disgusting, unpleasant, though not necessarily evil, subjects should be guided always by the dictates of good taste and a proper regard for the sensibilities of the audience.

**IV. Obscenity.**

Obscenity in word, gesture, reference, song, joke, or by suggestion (even when likely to be understood only by part of the audience) is forbidden.

**V. Profanity\*.**

Pointed profanity and every other profane or vulgar expression, however used, are forbidden.

No approval by the Production Code Administration shall be given to the use of words and phrases in motion pictures including, but not limited to, the following:

Alley cat (applied to a woman); bat (applied to a woman); broad (applied to a woman); Bronx cheer (the sound); chippie; cocotte; God, Lord, Jesus, Christ (unless used reverently); cripes; fanny; fairy (in a vulgar sense); finger (the); fire, cries of; Gawd; goose (in a vulgar sense); "hold your hat" or "hats"; hot (applied to a woman); "in your hat"; Madam (relating to prostitution); nance; nerts; nuts (except when meaning crazy); pansy; razz-berry (the sound); slut (applied to a woman); S. O. B.; son-of-a; tart; toilet gags; tom cat (applied to a man); travelling salesman and farmer's daughter jokes; whore; damn, hell (excepting when the use of said last two words shall be essential and required for portrayal, in proper historical context, of any scene or dialogue based upon historical fact or folklore, or for the presentation in proper literary context of a Biblical, or other religious quotation, or a quotation from a literary work provided that no such use shall be permitted which is intrinsically objectionable or offends good taste).

In the administration of Section V of the Production Code, the Production Code Administration may take cognizance of the fact that the following words and phrases are obviously offensive to the patrons of motion pictures in the United States and more particularly to the patrons of motion pictures in foreign countries:

Chink, Dago, Frog, Greaser, Hunkie, Kike, Nigger, Shig, Wop, Yid.

**VI. Costume\*.**

1. *Complete Nudity* is never permitted. This includes nudity in fact or in silhouette, or any licentious notice thereof by other characters in the pictures.

2. *Undressing scenes* should be avoided, and never used save where essential to the plot.

---

\*See special Resolution on Costumes on page 328.

3. *Indecent or undue exposure* is forbidden.

4. *Dancing costumes* intended to permit undue exposure or indecent movements in the dance are forbidden.

#### **VII. Dances.**

1. Dances suggesting or representing sexual actions or indecent passion are forbidden.

2. Dances which emphasize indecent movements are to be regarded as obscene.

#### **VIII. Religion.**

1. No film or episode may throw ridicule on any religious faith.

2. *Ministers of religion* in their character as ministers of religion should not be used as comic characters or as villains.

3. *Ceremonies* of any definite religion should be carefully and respectfully handled.

#### **IX. Locations.**

The treatment of bedrooms must be governed by good taste and delicacy.

#### **X. National feelings.**

1. The use of the Flag shall be consistently respectful.

2. The history, institutions, prominent people and citizenry of all nations shall be represented fairly.

#### **XI. Titles.**

The following titles shall not be used:—

1. Titles which are salacious, indecent, obscene, profane or vulgar.

2. Titles which suggest or are currently associated in the public mind with material, characters or occupation unsuitable for the screen.

3. Titles which are otherwise objectionable\*.

#### **XII. Repellent subjects.**

The following subjects must be treated within the careful limits of good taste:—

1. Actual hangings or electrocutions as legal punishments for crime.

2. Third Degree methods.

3. Brutality and possible gruesomeness.

4. Branding of people or animals.

5. Apparent cruelty to children or animals.

6. The sale of women, or a woman selling her virtue.

7. Surgical operations.

---

\*As amended by resolution of the Board of Directors, December 3, 1947.

### SPECIAL REGULATIONS ON CRIME IN MOTION PICTURES\*

**RESOLVED**, that the Board of Directors of the Motion Picture Association of America, Incorporated, hereby ratifies, approves, and confirms the interpretations of the Production Code, the practices thereunder, and the resolutions indicating and confirming such interpretations heretofore adopted by the Association of Motion Picture Producers, Incorporated, all effectuating regulations relative to the treatment of crime in motion pictures, as follows:—

1. Details of crime must never be shown and care should be exercised at all times in discussing such details.
2. Action suggestive of wholesale slaughter of human beings, either by criminals, in conflict with police, or as between warring factions of criminals, or in public disorder of any kind, will not be allowed.
3. There must be no suggestion, at any time, of excessive brutality.
4. Because of the increase in the number of films in which murder is frequently committed, action showing the taking of human life, even in the mystery stories, is to be cut to the minimum. These frequent presentations of murder tend to lessen regard for the sacredness of life.
5. Suicide, as a solution of problems occurring in the development of screen drama, is to be discouraged as morally questionable and as bad theatre—unless absolutely necessary for the development of the plot.
6. There must be no display, at any time, of machine guns, sub-machine guns or other weapons generally classified as illegal weapons in the hands of gangsters, or other criminals, and there are to be no off-stage sounds of the repercussions of these guns.
7. There must be no new, unique or trick methods shown for concealing guns.
8. The flaunting of weapons by gangsters, or other criminals, will not be allowed.
9. All discussions and dialogue on the part of gangsters regarding guns should be cut to the minimum.
10. There must be no scenes, at any time, showing law-enforcing officers dying at the hands of criminals. This includes private detectives and guards for banks, motor trucks, etc.
11. With special reference to the crime of kidnapping—or illegal abduction—such stories are acceptable under the Code only when the kidnapping or abduction is (a) not the main theme of the story; (b) the person kidnapped is not a child; (c) there are no details of the crime of kidnapping; (d) no profit accrues to the abductors or kidnappers and (e) where the kidnappers are punished.  
It is understood, and agreed, that the word kidnapping, as used in paragraph 11 of these Regulations, is intended to mean abduction, or illegal detention, in modern times, by criminals for ransom.
12. Pictures dealing with criminal activities, in which minors participate, or to which minors are related, shall not be approved if they incite demoralizing imitation on the part of youth.

---

\*As adopted by the Board of Directors, December 20, 1938.

13. No picture shall be approved dealing with the life of a notorious criminal of current or recent times which uses the name, nickname or alias of such notorious criminal in the film, nor shall a picture be approved if based upon the life of such a notorious criminal unless the character shown in the film be punished for crimes shown in the film as committed by him\*.

#### SPECIAL RESOLUTION ON COSTUMES

On October 25, 1939, the Board of Directors of the Motion Picture Association of America, Inc., adopted the following resolution:—

RESOLVED, that the provisions of Paragraphs 1, 3 and 4 of sub-division VI of the Production Code, in their application to costumes, nudity, indecent or undue exposure and dancing costumes, shall not be interpreted to exclude authentically photographed scenes photographed in a foreign land, of natives of such foreign land, showing native life, if such scenes are a necessary and integral part of a motion picture depicting exclusively such land and native life, provided that no such scenes shall be intrinsically objectionable nor made a part of any motion picture produced in any studio; and provided further that no emphasis shall be made in any scenes of the costumes or garb of such natives or in the exploitation thereof.

#### REASONS UNDERLYING THE GENERAL PRINCIPLES

I. No picture shall be produced which will lower the moral standards of those who see it. Hence the sympathy of the audience should never be thrown to the side of crime, wrong-doing, evil or sin.

This is done:

1. When evil is made to appear attractive or alluring, and good is made to appear unattractive.
2. When the sympathy of the audience is thrown on the side of crime, wrong-doing, evil, sin. The same thing is true of a film that would throw sympathy against goodness, honour, innocence, purity or honesty.

NOTE.—Sympathy with a person who sins is not the same as sympathy with the sin or crime of which he is guilty. We may feel sorry for the plight of the murderer or even understand the circumstances which led him to his crime. We may not feel sympathy with the wrong which he has done.

The presentation of evil is often essential for art or fiction or drama. This in itself is not wrong provided:

- (a) That evil is not presented alluringly. Even if later in the film the evil is condemned or punished, it must not be allowed to appear so attractive that the audience's emotions are drawn to desire or approve so strongly that later the condemnation is forgotten and only the apparent joy of the sin remembered.
- (b) That throughout, the audience feels sure that evil is wrong and good is right.

---

As amended by resolution of the Board of Directors, December 3, 1947.

## II. Correct standards of life shall, as far as possible, be presented.

A wide knowledge of life and of living is made possible through the film. When right standards are consistently presented, the motion picture exercises the most powerful influences. It builds character, develops right ideals, inculcates correct principles, and all this in attractive story form.

If motion pictures consistently hold up for admiration high types of characters and present stories that will affect lives for the better, they can become the most powerful natural force for the improvement of mankind.

## III. Law, natural or human, shall not be ridiculed, nor shall sympathy be created for its violation.

By natural law is understood the law which is written in the hearts of all mankind, the great underlying principles of right and justice dictated by conscience. By human law is understood the law written by civilized nations.

1. The presentation of crimes against the law is often necessary for the carrying out of the plot. But the presentation must not throw sympathy with the crime as against the law nor with the criminal as against those who punish him.
2. The courts of the land should not be presented as unjust. This does not mean that a single court may not be represented as unjust, much less that a single court official must not be presented this way. But the court system of the country must not suffer as a result of this presentation.

## REASONS UNDERLYING PARTICULAR APPLICATIONS

I. Sin and evil enter into the story of human beings and hence in themselves are valid dramatic material.

II. In the use of this material, it must be distinguished between sin which repels by its very nature, and sins which often attract.

- (a) In the first class come murder, most theft, many legal crimes, lying, hypocrisy, cruelty, etc.
- (b) In the second class come sex sins, sins and crimes of apparent heroism, such as banditry, daring thefts, leadership in evil, organized crime, revenge, etc.

The first class needs less care in treatment, as sins and crimes of this class are naturally unattractive. The audience instinctively condemns all such and is repelled. Hence the important objective must be to avoid the hardening of the audience, especially of those who are young and impressionable, to the thought and fact of crime. People can become accustomed even to murder, cruelty, brutality, and repellent crimes, if these are too frequently repeated. The second class needs great care in handling, as the response of human nature to their appeal is obvious. This is treated more fully below.

III. A careful distinction can be made between films intended for general distribution, and films intended for use in theatres restricted to a limited audience. Themes and plots quite appropriate for the latter would be altogether out of place and dangerous in the former.

**NOTE.**—The practice of using a general theatre and limiting its patronage during the showing of a certain film to "adults Only" is not completely satisfactory and is only partially effective.

However, maturer minds may easily understand and accept without harm subject matter in plots which do younger people positive harm.

Hence: If there should be created a special type of theatre, catering exclusively to an adult audience, for plays of this character (plays with problem themes, difficult discussions and maturer treatment) it would seem to afford an outlet, which does not now exist, for pictures unsuitable for general distribution but permissible for exhibitions to a restricted audience.

#### 1. *Crimes against the Law*

The treatment of crimes against the law must not:—

1. Teach methods of crime.
2. Inspire potential criminals with a desire for imitation.
3. Make criminals seen heroic and justified.

Revenge in modern times shall not be justified. In lands and ages of less developed civilization and moral principles, revenge may sometimes be presented. This would be the case especially in places where no law exists to cover the crime because of which revenge is committed.

**NOTE.**—When Section I, 3 of The Production Code was amended by resolution of the Board of Directors (September 11, 1946), the following sentence became inapplicable: Because of its evil consequences, the drug traffic should not be presented in any form. The existence of the trade should not be brought to the attention of audiences. The use of liquor should never be excessively presented. In scenes from American life, the necessities of plot and proper characterization alone justify its use. And in this case, it should be shown with moderation.

#### II, *Sex*

Out of regard for the sanctity of marriage and the home, the triangle, that is, the love of a third party for one already married, needs careful handling. The treatment should not throw sympathy against marriage as an institution.

Scenes of passion must be treated with an honest acknowledgment of human nature and its normal reactions. Many scenes cannot be presented without arousing dangerous emotions on the part of the immature, the young or the criminal classes.

Even within the limits of pure love, certain facts have been universally regarded by law-makers as outside the limits of safe presentation.

In the case of impure love, the love which society has always regarded as wrong and which has been banned by divine law, the following are important:

1. Impure love must not be presented as attractive and beautiful.
2. It must not be the subject of comedy or farce, or treated as material for laughter.

3. It must not be presented in such a way as to arouse passion or morbid curiosity on the part of the audience.
4. It must not be made to seem right and permissible.
5. In general, it must not be detailed in method and manner.

III. *Vulgarity*; IV *Obscenity*; V. *Profanity*; hardly need further explanation than is contained in the Code.

#### VI. *Costume.*

*General Principles.*—1. The effect of nudity or semi-nudity upon the normal man or woman, and much more upon the young and upon immature persons, has been honestly recognized by all lawmakers and moralists.

2. Hence the fact that the nude or semi-nude body may be beautiful does not make its use in the films moral. For, in addition to its beauty, the effect of the nude or semi-nude body on the normal individual must be taken into consideration.
3. Nudity or semi-nudity used simply to put a "punch" into a picture comes under the head of immoral actions. It is immoral in its effect on the average audience.
4. Nudity can never be permitted as being necessary for the plot. Semi-nudity must not result in undue or indecent exposures.
5. Transparent or translucent materials and silhouette are frequently more suggestive than actual exposure.

#### VII. *Dances*

Dancing in general is recognized as an art and as a beautiful form of expressing human emotions.

But dances which suggest or represent sexual actions, whether performed solo or with two or more; dances intended to excite the emotional reaction of an audience; dances with movement of the breasts; excessive body movements while the feet are stationary, violate decency and are wrong.

#### VIII. *Religion*

The reason why ministers of religion may not be comic characters or villains is simply because the attitude taken toward them may easily become the attitude taken toward religion in general. Religion is lowered in the minds of the audience because of the lowering of the audience's respect for a minister.

#### IX. *Locations.*

Certain places are so closely and thoroughly associated with sexual life or with sexual sin that their use must be carefully limited.

#### X. *National Feelings*

The just rights, history, and feelings of any nation are entitled to most careful consideration and respectful treatment.

#### XI. *Titles.*

As the title of a picture is the brand on that particular type of goods, it must conform to the ethical practices of all such honest business.

#### XII. *Repellent Subjects.*

Such subjects are occasionally necessary for the plot. Their treatment must never offend good taste nor injure the sensibilities of an audience.

**APPENDIX XVI**  
**ALLOCATION OF PRODUCTION COSTS**  
**(BOMBAY PRODUCERS)**

S. No.	Story	Cast	Music	Direction	Film	Transportation	Editing	Stills & Publi- city	Insurance	Overhead	Maintenance	Camera, Lights	Sound	Sets and Art Direction	Labour	TOTAL
	Per cent.	Per cent.	Per cent.	Per cent.	Per cent.	Per cent.	Per cent.	Per cent.	Per cent.	Per cent.	Per cent.	Per cent.	Per cent.	Per cent.	Per cent.	
1	4	30	10	6	6	1	10	1	7	10	5	10	10	4	7	5,00,00
2	6½	25	12½	5	7½	1½	1½	1½	20½	25	4½	25	25	2½	(—10)	1,50,500
3	5	15	10	9	20	10	5	15	11½	5	..	..	..	..	..	3,00,000
4	3½	20	10	9	13	..	1½	1½	..	..	..	..	..	..	..	3,65,000
5	5	25	13½	7	5	..	1½	1½	..	..	..	..	..	..	..	3,36,000
6	10	20	10	15	4	..	28½	28½	..	..	..	..	..	..	..	4,55,000
7	4	40	20	8½	8½	..	6	6	..	6½	..	..	..	..	..	3,69,000
8	3	38	11	7	9	..	5½	5½	..	..	..	..	..	..	..	4,99,500
9	5½	33	11	6½	9½	..	2½	2½	..	8	..	..	..	..	..	3,49,500
10	3	20	7	5½	9½	1½	6	6	1	6	13½	3	15	14	5	2,64,500
11(1)	10	15	20	15	9	1	8	8	1½	8	..	..	..	..	..	
(2)	7	11½	15	10	13	3	8½	8½	1½	11½	..	..	..	..	..	
(3)	4	12	4	6	16	2	11½	11½	1½	11½	..	..	..	..	..	

**APPENDIX XVI**  
**ALLOCATION OF PRODUCTION COSTS**  
(MADRAS PRODUCERS)

S. No.	Story	Cast	Music	Direction	Film	Transportation	Editing	Skills & Publicity	Insurance	Overhead	Maintenance	Camera, Lights	Sound	Sales & Art Direction	Labour	TOTAL
	Per cent.	Per cent.	Per cent.	Per cent.	Per cent.	Per cent.	Per cent.	Per cent.	Per cent.	Per cent.	Per cent.	Per cent.	Per cent.	Per cent.	Per cent.	
1	5	33	5	10	( 5	10	2	( 5	1	5	(	(	27	(	2	2,00,000
2	3	27	8	11	6	3	2	2	1	4	(	20	27	(	5	3,07,500
3	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	3,00,000
4	10	28	8	4	9	..	..	8	..	4	(	..	30	(	..	2,60,000
5	6	42	6	9	10	..	4	..	..	6	(	..	17	(	..	3,50,000
6	1	23	8	10	8	6	1	7	..	14	(	..	22	(	..	2,35,000

**APPENDIX XVI**  
**ALLOCATION OF PRODUCTION COSTS**  
 (CALCUTTA PRODUCERS)

S. No.	Story	Cast	Music	Direction	Film	Transportation	Editing	Skills & Pub- licity	Insurance	Overhead	Maintenance	Camera, Lights	Sound	Sets & Art Direction	Labour
	Per cent.	Per cent.	Per cent.	Per cent.	Per cent.	Per cent.	Per cent.	Per cent.	Per cent.	Per cent.	Per cent.	Per cent.	Per cent.	Per cent.	Per cent.
1	3	20	6	14	10	10	3	14	..	..	(20	..	..	..	1,50,000
2	8	20	12	16	61	..	..	12	..	..	(..	..	16	..	1,25,000
3	5	20	7½	10	5	3	3	10	..	10	5	5	2½	10	4
4	5	27	7	11	13	7	5	7	..	4	(	—	—	14	—
5	5	22½	7½	10	7½	2½	2½	10	2½	12½	(	—	—	17½	—

## APPENDIX XVII

Statement showing the growth of cinemas as well as their regional Distribution on a decennial Basis from 1928 to 1950

Name of the Circuit	1938			1938			1948			Remarks
	Perma- nent	Season- al	Total	Perma- nent	Season- al	Total	Perma- nent	Tour- ing	Total	
<i>Eastern Circuit</i> (Bengal, Bihar, Orissa and Assam).	42	3	45	155	..	96	251	369	35	404
<i>Central Circuit</i> (Madhya Pradesh, Madhya Bharat, Rajasthan, Ajmer-Merwara, Bhopal and Vindhya Pradesh).	15	..	15	163	21	20	204	264	42	306
<i>Northern Circuit</i> (Uttar Pradesh, Punjab, Delhi, Jammu and Kashmir).	53	28	81	257	42	31	330	296	24	320
<i>Western Circuit</i> (Bombay, Saurashtra and Cutch).	77	..	77	261	12	24	297	536	64	600
<i>Southern Circuit</i> (Madras, Mysore, Travancore-Cochin and Hyderabad)	43	3	46	377	4	194	575	630	743	1273
	11	..	11	(in cantonments)						
TOTAL	241	34	275	1213	79	265	1657	2095	908	3003

N. B.—(i) Figures for 1938 are taken from the report of the Indian Cinematograph Committee appointed in 1927-28 whereas those for 1938 and 1948 are taken from the Indian Cinematograph year Book, 1938 and a Hand Book of Indian Film Industry, 1949 respectively.

(ii) Figures for 1928 do not include cinema houses situated in the then Indian States.

(iii) Figures for 1938 and 1938 include figures from undivided Bengal and Punjab, but are exclusive of those in Sind, Baluchistan and the North-West Frontier Province—now parts of Pakistan.

Latest figures from Government of India Records dated July 31, 1950 are:

No. of Permanent Cinemas . . . = 2,394

No. of Touring Cinemas . . . = 844

TOTAL . . . = 3,238

## APPENDIX XVIII

## UNITED STATES OF AMERICA

**An advertising code for motion pictures and regulations for its Administration**

---

**PREAMBLE**

The purpose of the Advertising Code is to apply to motion picture advertising, publicity and exploitation, within their range, the high principles which the Production Code applies to the content of motion pictures.

The provisions of the Advertising Code shall apply to pressbooks, newspaper, magazine and trade paper advertising, publicity material, trailers, posters, lobby displays and all other outdoor displays, novelty distribution, radio copy and every form of motion picture exploitation.

We urge all motion picture producers, distributors and exhibitors, and their advertising agents, whether affiliated with the undersigned or not, to adhere to these principles; and, for ourselves, we pledge compliance with these principles without reservation.

**THE CODE**

1. We subscribe to a code of ethics based upon truth, honesty and integrity. All motion picture advertising shall—

(a) Conform to fact.

(b) Scrupulously avoid all misrepresentation.

2. Good taste shall be the guiding rule of motion picture advertising.

3. Illustrations and text in advertising shall faithfully represent the pictures themselves.

4. No false or misleading statements shall be used directly, or implied by type arrangements or by distorted quotations

5. No text or illustration shall ridicule or tend to ridicule any race, religion or religious faith; no illustration of a character in clerical garb shall be shown in any but a respectful manner.

6. The history, institutions and nationals of all countries shall be represented with fairness.

7. Profanity and vulgarity shall be avoided.

8. Pictorial and copy treatment of officers of the law shall not be of such a nature as to undermine their authority.

9. Specific details of crime, inciting imitation, shall not be used.

10. Motion picture advertisers shall be guided by the provision of the Production Code that the use of liquor in American life shall be restricted to the necessities of characterization and plot.

11. Nudity with meretricious purpose and salacious postures shall not be used; and clothed figures shall not be represented in such manner as to be offensive or contrary to good taste or morals.

12. Court actions relating to censoring of pictures, or other censorship disputes, are not to be capitalized in advertising or publicity.

13. Titles of source materials or occupations or names of characters on which motion pictures may be based, should not be exploited in advertising or upon the screen if such titles or names are in conflict with the provisions of the Production Code affecting titles.

14. No text or illustration shall be used which capitalizes directly or by implication, upon misconduct of a person connected with a motion picture thus advertised.

#### REGULATIONS FOR THE ADMINISTRATION OF THE ADVERTISING CODE

\* \* \* \*

2. The term "advertising" as used herein shall be deemed to mean all forms of motion picture advertising and exploitation, and ideas therefor, including, among other things, but without limitation thereto, the following: press books; still photographs; newspaper, magazine and trade paper advertising; publicity copy and art intended for use in press books or otherwise intended for general distribution in printed form or for theatre use; trailers; posters, lobby displays and other outdoor displays; advertising accessories, including heralds, throwaways, etc.; novelties; copy for exploitation tie-ups; radio and television copy.

The term "Company" as used herein shall be deemed to mean any person, firm or corporation.

3. All advertising shall be submitted to the Advertising Code Administration of the Association for approval before use, and shall not be used in any way until so submitted and approved as hereinafter set forth. All advertising shall be submitted in duplicate with the exception of press books, which shall be submitted in triplicate.

4. The Advertising Code Administration shall proceed as promptly as it finds feasible to approve or disapprove the advertising submitted on the basis of whether it complies with the Advertising Code.

The Advertising Code Administration shall stamp its approval on one copy of all advertising approved and return such stamped copy to the Company submitting the same. If the Advertising Code Administration disapproves of any advertising, there shall be stamped the word "Disapproved" on one copy thereof, which shall be returned to the Company submitting the same; or, if the Advertising Code Administration so desires, it may return the same with suggestions for such changes or corrections in the advertising as will cause it to be approved.

## APPENDIX XIX

## Distribution of Films in the Indian Union

*In different regions and Circuits on a decennial basis for 1928, 1938 and 1948.*

Name of the Circuit	Indian Films (Distributors)		
	1928	1938	1948
<i>Eastern Circuit</i> (Bengal, Bihar and Assam) . . . . .		25	134
<i>Central Circuit</i> (Madhya Pradesh, Madhya Bharat, Rajasthan and Bhopal).	} Few independent Distributors. Distribution mostly by pro- ducers negotiating directly with ex- hibitors.*	5	49
<i>Northern Circuit</i> (Uttar Pradesh, Punjab and Delhi) . . . . .		34	168
<i>Western Circuit</i> (Bombay and Saurashtra) . . . . .		32	153
<i>Southern Circuit</i> (Madras, Mysore and Hyderabad) . . . . .		118	383
		214	887
Distributors of Foreign films . . . . .	11	27	10
Distributors of 16 mm. Features and shorts (Indian and Foreign.)	..	..	27

\*(Report of the Indian Cinematograph Committee 1927-28 page 26.)

N.B.—Figures for all the three years are exclusive of distributing offices now located in Pakistan viz. Karachi, Lahore and Sukkar etc.

L. R. S. National Academy  
of Administration, Mussoorie A/—  
Acc. No. 128161—  
Date .....

20/11

लाल बहादुर शास्त्री राष्ट्रीय प्रशासन अकादमी, पुस्तकालय  
*Lal Bahadur Shastri National Academy of Administration, Library*

मुसूरी  
MUSSOORIE.

यह पुस्तक निम्नांकित तारीख तक वापिस करनी है ।

**This book is to be returned on the date last stamped.**

दिनांक Date	उधारकर्ता की संख्या Borrower's No.	दिनांक Date	उधारकर्ता की संख्या Borrower's No.

354.54093  
Ind

अवाप्ति संख्या

Acc No. 2011

वर्ग संख्या

पुस्तक संख्या

Class No.

Book No.

लेखक

Author India Government.

शीर्षक

Title Report of the film  
enquiry committee 1951

निर्गम दिनांक उधारकर्ता की संख्या  
Date of Issue Borrower's No.

हस्ताक्षर  
Signature

2011

354.54093

Ind

LIBRARY

LAL BAHADUR SHASTRI

National Academy of Administration

MUSSOORIE

Accession No.

1. Books are issued for 15 days only but may have to be recalled earlier if urgently required.
2. An over-due charge of 25 Paise per day per volume will be charged.
3. Books may be renewed on request, at the discretion of the Librarian.
4. Periodicals, Rare and Reference books may not be issued and may be consulted only in the Library.
5. Books lost, defaced or injured in any way shall have to be replaced at its double price shall be paid by the borrower.